Kine WEEKLY

LONDON CONTRACT GRIEVANCE

See page 3

"TUT, TUT... MR. EXHIBITOR! QUIT THE JITTERS.... IT'S A WONDERFUL WORLD!"

LEO SMOOTHS THE WAY WITH .....

"IT'S A WONDERFUL WORLD"

starring Claudette COLBERT James STEWART

with GUY KIBBEE, NAT PENDLETON, FRANCES DRAKE, EDGAR KENNEDY

Trade show **TOMORROW**

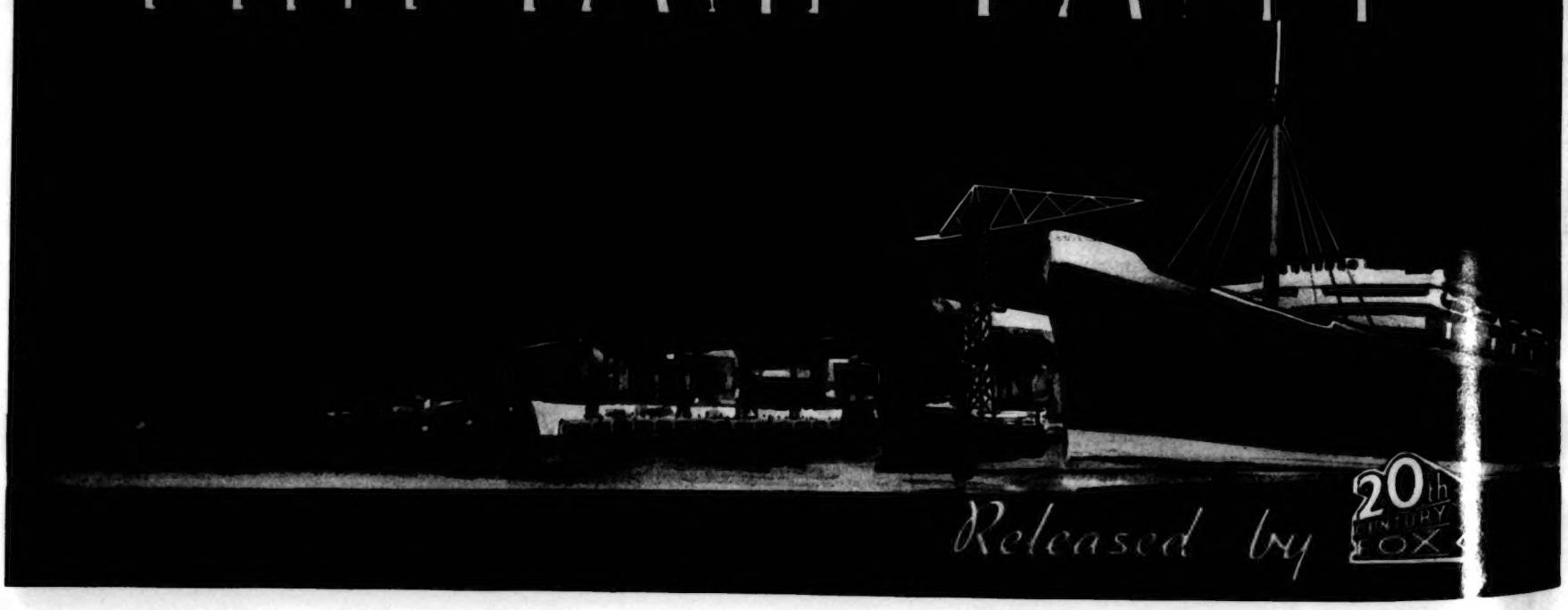
CAMBRIDGE THEATRE 6.30

RESERVE OCTOBER 16th FOR "SHIPYARD SA_LY"

Announcing Release Date of New Season's
GREATEST BOX-OFFICE ATTRACTION

OCTOBER 16TH

GRACIE FIELDS
SYDNEY HOWARD
"SHIPYARD SALLY"



Released by 20th CENTURY FOX

RESERVE OCTOBER 16th FOR "SHIPYARD SAL_Y"

ASHER'S
PRODUCTION
PLANS
See page 29

Kinematograph WEEKLY

No. 1676 Thursday, June 1, 1939. Vol. 268

LATEST
TELEVISION
DEVELOPMENTS
See pages 5 and 15

LONDON GRIEVANCE ON CONTRACTS

C.E.A. Branch Will Aid Independents

L.C.C. CONCESSIONS ON NON-FLAM SCREENS

LONDON independent exhibitors, in the report of their committee to the Executive Council meeting on Tuesday, complain bitterly of non-fulfilment of contracts by the renters.

They maintain that travellers calling upon them with offers of films should have authority to book them without any reservation whatever.

As a result the London and Home Counties Branch is circularising all its members, asking them for instances of non-fulfilment of contracts that they may be submitted to the renting company concerned.

Among the reasons advanced for non-fulfilment, according to the report of the Independents' Committee, are (1) alleged difficulties between the London branch and the head office; (2) attempts to force the booking of newsreels upon the exhibitor; (3) attempts to force other bookings; (4) bringing forward of release dates by circuits; (5) errors in the offices of renting companies; (6) errors in barring clauses.

Non-Combustible Screens

It was reported to the Executive Committee that representations had been made to the London County Council's Entertainment Committee on the subject of non-combustible screens. (It will be remembered that, according to a new L.C.C. regulation, all new screens erected in kinemas after June 30 must be of non-combustible material.)

The L.C.C. had informed the Branch that it was unable to waive the regulation, but that full consideration would be given to cases where undue hardships might arise from the imposing of the condition, such as short leases or small premises where the outlay would be particularly onerous.

Seat Prices in Middlesex Area

June 12 has been fixed as a date upon which officers of the Branch will form a deputation to the Middlesex County Council on the subject of seat price regulation which it is proposed to adopt in the Middlesex area next year.

Those forming the deputation will be Arthur S. Moss (chairman), A. Freedman (vice-chairman), Major A. J. Gale, T. France, R. S. Bromhead, T. H. Fligelstone, J. W. Davies, and Arthur Taylor (secretary).

Overhead Acts

A further L.C.C. communication regarding the safety of the public during the performance of dangerous turns, such as trapeze acts, requiring the use of a safety net, was noted, and it was stated that the Entertainments Protection Association was raising no objection to this requirement.

Emergency Plans

On June 6 representatives of London and surrounding branches are to meet to consider the operation of emergency regulations as affecting members. The other branches concerned are Kent, Southern Midlands, Eastern Counties, Hants, and Isle of Wight and Portsmouth.

Conscription in the Box

Consideration is also to be given to conscription proposals as they affect projectionists and staff, and the subject is to be discussed with T. O'Brien, general secretary of the N.A.T.K.E.

BRITISH NATIONAL DEAL WITH ANGLO-AMERICAN

John Corfield Announces Plans for Four

A PRODUCTION and distribution deal of the first importance has recently been finalised between John Corfield, managing director of British National Films, and Louis Jackson, of Anglo-American.

The contract, it is understood, arranges for the production by Mr. Corfield of a series of big-scale subjects for distribution by Anglo-American.

Although negotiations have not yet been concluded for the whole of the ambitious schedule contemplated, it is possible to state that preparation on four subjects is so far advanced that arrangements have been made for an immediate start of production at the M.P. Studios, Elstree. These comprise the following:—

"Mr. Walker Wants to Know," starring the famous B.B.C. character, Syd Walker, with John Baxter directing.

"Sons of the Sea," a spectacular film of the modern Navy, for which full Admiralty co-operation will be forthcoming. Maurice Elvey will direct.

"Mother Riley Joins Up," another topical subject, featuring Lucan and McShane, music-hall top-liners.

"Gas-light," a film version of the popular Savoy Theatre success, which David Macdonald, who made "This Man is News," will direct.

This association with Mr. Corfield, who made the phenomenally successful A.R.P. film, "The Warning," should place Anglo-American in an extremely favourable position.

NO SHORTS FOR TELEVISION

U.S. Producers Modify Attitude

THE announcement exclusively made in last week's KINE. that the B.B.C. was finalising negotiations with U.S. interests for the supply of short subjects for television was received with amazement by renting circles in this country.

The attitude of the K.R.S. is definitely opposed to the use of entertainment films for this purpose and representations were at once made by cable to the Hays organisation.

According to a KINE. New York cable, the matter was also personally represented by E. T. Carr, joint managing director of United Artists, who is visiting the U.A. Sales Conference.

It is stated that as the result of this interview, the attitude of the American producers has been radically altered to one of opposition to the use of American short subjects for British television as outlined in the proposals submitted by Gerald Cock, Director of Television of the B.B.C.

The reason advanced is that in England television is recognised as a far stronger competition to the London kinema than it is in the States.

TAX ANXIETY PERSISTS

Fear of Sectional Concessions

Appearances suggest that the Budget proposals and their complexities, if persisted in, are giving the Chancellor's advisers a rather harassing time, states the KINE. Parliamentary correspondent.

The deputation which waited upon the Chancellor was informed that Government amendments would be introduced at an early date, but as time goes on and the effect of the proposed taxes is more closely examined new difficulties are seen and fresh complications arise.

Captain Crookshank, in his statement in Parliament last week, did nothing to alleviate anxiety by his reference to sectional concessions. These can easily inflict as great a sense of injustice as the original proposals and may leave more serious problems unrelieved while easing less important applications.

"Confessions of a Nazi Spy" for Trade Show

"Confessions of a Nazi Spy" will be Trade shown by First National at the Cambridge Theatre on Tuesday, June 13, at 8.30 p.m.

"It is undeniably one of the biggest pictures that this company will show during 1939," says D. E. Griffiths.

"Confessions of a Nazi Spy" stars Edward G. Robinson, appearing in what is claimed is his most thrilling rôle to date as the man who is entrusted with the task of eliminating the spy ring, and Francis Lederer as the Nazi agent. George Sanders, Paul Lukas, Henry O'Neill, Lya Lys and a powerful cast are in support. The picture was directed by Anatole Litvak.

MORECAMBE INNOVATION

News by Day—Stage Shows by Night

A newsreel kinema has been added to the attractions of Morecambe by the enterprise of the Royalty Theatre management. It opened on Sunday, May 28.

This news theatre will not replace, but only augment, the Players at the Royalty, for it is only during the day that news reels will be screened. At night the Players' stage show will be given.

On Sunday evenings at 8 p.m. there will be feature films in addition to news reels. Admission is 6d. and 9d.

H. S. MARKS' RESIGNATION

Harry S. Marks has resigned his position of producer and director of M. and M. Films, Ltd., and its subsidiary companies.

He is now forming his own unit, which will fulfil any personal contracts outstanding. An announcement of his future plans will be made in due course.

B.S.I. ANNOUNCES DEFINITION OF SAFETY FILM

A Maximum Nitrogen Content

A definition of "safety" film in terms of the maximum amount of nitrogen contained appears in the British Standards Institution recommendation just published. This is the first time that such a figure has been given as a standard of safety film by any British authority.

Although at the moment the standard has no force, it is probable that either the Home Office or licensing bodies will adopt it as a standard governing future regulations.

The standard, No. 850—1939, is as follows:—

SAFETY FILM

1. The term "safety" as applied to kinematograph film shall refer only to material which does not contain more than 0.36 per cent. nitrogen and which by test is shown to be both "difficult to ignite" and "slow burning," in accordance with the definitions below.

Difficult to Ignite

2. Film shall be deemed to be "difficult to ignite" when, on being submitted to a temperature of 300 deg. C. in the manner described in Appendix A, it does not ignite within 10 minutes.

Slow Burning

3. Film shall be deemed to be "slow burning" when the burning time of a sample 35 cm. long determined in the manner described in Appendix B is not less than 45 seconds for a film 0.08 mm. thick or over, or not less than 30 seconds in the case of film under 0.08 mm. thick.

4. The tests described above to determine whether a film is "difficult to ignite" and "slow burning" shall be regarded as the

Continued on page 5

Exhibitors Feeling Tax Squeeze

STIFFENING OF RENTALS REPORTED

THERE is already evidence that renters are trying to pass the film tax on, according to a report from the Northern C.E.A. branch, which states that members had noticed a definite stiffening of rentals since the Budget.

The new tax on films was discussed arising out of a remark by T. H. SCOTT, who said he had read in an American Trade paper a list of salaries paid to the executives and film stars in that country. "The amounts were really amazing," declared Mr. Scott, "and it is not surprising that film hire is not being reduced."

The CHAIRMAN said he personally was not so much amazed at the large salaries as he was at the large amount they paid in tax, which took away about two-thirds of their salaries.

T. F. Massicks said he had noticed a definite stiffening of film prices since the tax had been introduced, but the renters would not admit any increase in film hire was due to the tax.

In their interview with the Customs and Excise, Mr. Hinge said the matter was fully explained from the exhibitors' point of view that it was the intention of the renters to pass the tax on to the exhibitor, but the exhibitor would find it an impossibility to pass the tax on to the public.

In effect, therefore, the film tax would become a tax on turnover, Mr. Hinge added.

Scophony to Increase Capital to £500,000

DETAILS OF NEW ISSUE DESCRIBED IN ANNUAL REPORT

AN early issue of capital by Scophony, Ltd., is indicated by proposed resolutions to increase the capital from £300,000 to £500,000 by the creation of 800,000 new shares of 5s. each.

The annual accounts for the year to March last show that during the year the company has expended a further £36,714 on development, etc., raising the total so expended to £234,443, compared with an issued capital of £210,000.

Preliminary expenses, underwriting and other expenses amounting to £10,348 have been written off by a transfer from premium on shares account, reducing the latter to £22,902.

The directors, in their report, state that during the period under review the company has continued the technical development of its inventions, and that the sum of £36,714 shown under this heading in the balance-sheet has been arrived at after deduction of the amount received from the sale and hire of apparatus, "including the proceeds of the order from the Russian Government."

The sum of £2,196 10s. 2d. has been advanced to the company's subsidiary, Scophony Electronics, Ltd., for the purpose of development, making the total advance to that company, £7,028 2s. 9d.

The fourth annual meeting will be held at Thornwood Lodge, Campden Hill, Kensington, London, W.8, on Monday, June 5, 1939, at 2.30 p.m.

EIRE IMPORT FIGURES

Footage Down but Value Up

Imports of film into Eire amounted to 592,172 lin. ft. in April last, compared with 599,050 lin. ft. in April, 1938. Value of the imported film was £3,500, as compared with £3,399.

For the four months January-April of this year, 2,672,773 lin. ft. were imported into Eire, valued at £15,047, as compared with 2,603,504 valued at £14,729 for the corresponding four months of last year.

A

KINEMATOGRAPH WEEKLY

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TELEVISION SUSPECT

IT is due to the tremendous lead established in the field of television by British inventors that the problem of the method of handling this new entertainment falls to be decided by the kinematograph Industry of this country rather than, as with some other problems, by the entertainment business of the United States. Until very recently it has been a small-picture affair in America, but here demonstrations on large screens in picture theatres have elevated television to a major subject for deliberation by kinema interests.

The official Trade attitude to rediffusion in kinemas is one of opposition, and while this receives the wide support of exhibitors and renters, there are certain sections who no doubt would hedge this support with reservations.

Renting interests will see theatre television as an encroachment upon playing time—a competition for the box-office receipts which cannot possibly work out to their advantage. As the producer ultimately gets his capital for further production from the box-office he will suffer in a similar manner from the smaller share of money received.

Exhibitors, as a whole, realise that if the right is procured to rediffuse on the kinema screen, first costs will be heavy, with nothing more to offer a public than is obtainable from a home set, unless some special transmission on a different wavelength secures advantages to the theatre which are denied to the home viewer.

That there are among exhibiting interests those who have close associations with manufacturers of television equipment modifies somewhat the firm front-line attitude of exhibitors generally, for it would be too much to expect that the time and research and money devoted to the invention of screens and apparatus for receiving pictures of kinema size should be written off and the processes left undeveloped.

On another page of this issue, J. X. Prendergast, on most subjects expressing an entirely independent and frequently unorthodox view, declares that for the exhibitor to say that the kinema does not want television would be to commit a major blunder: there may be a big public for the things of which the kinema Trade is ignorant.

The real problem is the character of the entertainment which television and the kinema have to offer. There appears to be a firm but polite refusal by film distributors to provide material of the story type for sending through the air—and in this connection our New York cable indicates that any tentative arrangements which were made with Gerald Cock have been speedily abandoned as a result of representations from this side.

This still leaves the kinema with a type of entertainment in the feature film, with which television has no hope of competing. Topical events which might find their way into the kinema *via* television are of varying popular appeal, and occur frequently at a time of day when patronage is sparse. To introduce them involves expenditure without the definite assurance that the exhibitor will reap the full reward of his enterprise unless lower film rentals can be enforced and, moreover, means dislocation of programme.

Much will depend upon the decision of the Postmaster-General in regard to television development; meanwhile the tendencies which exist must be vigilantly watched, lest a wrong move should prejudice future prosperity.

Long Shots

C.E.A. COUNTY COUNCILS—HANBURY FOR U.S.A.—MAURICE WILSON BACK—SWEDES ON TOUR—ALDWYCH STEPS OUT—THREE STOOGES

ALTHOUGH Friday's meeting of Yorkshire branches of the C.E.A. was convened with the first idea of discussing A.R.P., the opportunity for the exchange of views of other Trade problems proved so useful that I learn of the distinct possibility that similar meetings will take place at regular intervals.

THE discussions ranged over a variety of subjects including television and the formation of an independent group within the C.E.A. for the whole of Yorkshire. This last subject, of course, was debated at length at last week's meeting of the Leeds branch, when it was suggested that some sort of organisation was essential for the consideration of such problems as Twin Supers, Bank Nights, Television, etc., which are obviously of prime importance to the independent.

IT is on the cards that there will be a change of plans in regard to the proposed early production by Mayflower of its fourth film, "The Admirable Crichton," which, like its predecessors, was the subject of a world-wide release deal with Paramount. I am informed that the present visit of Erich Pommer to the States may be concerned with a re-orientation of the financing of the Corporation.

IT will be an exhilarating report concerning business in this country that Ralph Hanbury will make to the RKO-Radio chiefs at their international convention at New York during the week of June 19. The year has been a great one for the organisation and Ralph has done an excellent job of work during a difficult period. He is sailing next Wednesday accompanied by Bill Levy, personal representative of Walt Disney in Europe.

I AM told that this year's conference will be one of the most important palavers in the history of the company. The new RKO-Radio schedule embraces an output of some 60 subjects, and includes features which are calculated to be worthy successors to "Gunga Din," "Love Affair" and "The Castles." Mr. Hanbury, who will thus be able to glean first-hand knowledge of the programme, will be the sole representative of the United Kingdom at the conference.

MAURICE WILSON, of Grand National, just back from Hollywood and New York, told me last week how America is perturbed at the thought of war, which appears to the average American as imminent every few hours. This has its effect on business, through a tendency to spend less in some producing centres and a hesitancy in concluding business deals.

AMERICA'S appreciation of outstanding British pictures was a great feature, Mr. Wilson said, in enormous contrast to the unconcealed scorn for British efforts six years ago, when he was there last. He closed a deal for "I Met a Murderer," his company's British picture, and had been considering tentative offers for "The Stars Look Down" and "I Killed the Count." Also, as announced elsewhere, he brought back with him "The Third of a Nation," a much-lauded U.S. picture.

THE praise he accorded to "Confessions of a Nazi Spy," which he saw there, was enthusiastic in the extreme. He considered that Warner Bros. had not only done a courageous thing in making the film, but had made a great picture, which showed Great Britain in a very excellent light.

IT is therefore all the more pleasing to note that the B.B.F.C. have granted a certificate to so timely a subject, particularly as I am assured by Dave Griffiths that entertainment goes hand in hand with

MAURICE WILSON

topicality. Its presentation on Tuesday in next week should be one of the events of the current season.

WHAT a marvellous break British Lion received by the publication in the *Standard* last week of Claud Golding's story of Sam Houston which forms the theme of their forthcoming Republic spectacle "Man of Conquest." The value of the article was its divorcement from the usual film blurb, a fact which was quickly seized upon by Sam Smith, who mailed a copy of the issue to every exhibitor. I have little doubt but that the endorsement in red ink advising them to keep the page for future reference will be fully heeded.

I MET in Wardour Street last week, just as they were leaving for Denham Studios, the three Swedish kinema managers who, as a result of outstanding showmanship, were enjoying a visit to London with Walter Fuchs, Metro-Goldwyn-Mayer's Stockholm exploitation manager.

M-G-M in Sweden instituted a competition for the best dressed front-of-house during the screening of M-G-M pictures, and the three winners had flown over from Stockholm and were leaving for Paris on Whit Sunday on this free trip.

THEY were Major Gorgä Söderholm (Kristianstad), John Carlson (Helsingborg), Astley Hedlund (Borlänge), all managers of Svensk Filmindustri kinemas. While in this country, Cecil Cattermoul, Svensk's representative in England, gave himself assiduously to the visitors' entertainment.

THE gratitude of the Trade is due to the masterly fashion in which Miss Horsbrugh presented in the House of Commons last week the case against the new Budget duties on film stock. That it was successful only in eliciting a promise of concessions was no fault of the honourable lady, whose speech was regarded even by old Parliamentary hands as one of the most brilliant and forceful examples of pleading to which the House has ever listened; and I am sure that those members of the Trade who heard Miss Horsbrugh's plea will fully endorse that opinion.

PRODUCTION chiefs, stars and Pressmen assembled at Denham last Thursday to wish Aldwych Films success with their initial production, "An Englishman's Home," which went before the cameras early last week. Captain Richard Norton welcomed the guests, and particularly Aldwych Films, to Denham before making way for Sir William Prescott, chairman of the Metropolitan Water Board, who presided.

THERE was no hint of cold water in Sir William's remarks, which indeed constituted a glowing tribute to Aldwych Films, whose chiefs, Neville E. Neville and Sidney Harrison, he commended for their enterprise in sponsoring the production of so timely a subject. The fact that the picture had a timely bearing upon the defensive measures adopted by this country was also emphasised by Aubrey Green, the chairman of Aldwych Films, who declared that his associates felt they were performing a national duty in making the film.

THOSE popular film comedians "The Three Stooges," who are to top the bill when the Palladium reverts to variety next Monday, held an informal reception on Tuesday afternoon, when a large gathering of Pressmen made the most of their first opportunity of meeting the famous comedy trio, "Curly" Howard, Larry Fine, and Moe Howard.

SINCE 1933 "The Three Stooges" have made eight to ten comedy films a year for Columbia, whose shorts sales manager, J. C. Hathaway, reports that exhibitors have been quick to tie-up with the resultant publicity of their visit. To date over 250 bookings have been taken in and around London on the series to run concurrent with the Palladium engagement.

MY reference last week to the frequently debated problem in Birmingham as to which was "the first building to be specially adapted to the requirements of a kinema," has brought an interesting contribution from a KINE. correspondent. A native of "Brum," his introduction to "flickers" some 40 years ago was through the "penny gaff" in a shop in the Bull Ring, where, seated on boxes piled up in tiers towards the street, he witnessed "shorts" of interest.

THE veteran Waller Jeffs, still a popular figure in Midland Trade circles, as manager of the Stratford-on-Avon Picture House, provided the writer with his first regular film entertainment at Old Curzon Hall, on the site of which now stands the West End Cinema, the successor to the former P.C.T. house (New Street Picture House), the first building in the city to be constructed as a kinema. As a boy of 15 the KINE. correspondent recalls Waller Jeffs "shooting" topicals, which, together with other films, he screened at Curzon Hall.

OLD Birmingham directories indicate that both the Old Electric Theatre in Station Street, opened by Electric Theatres, Ltd., and the "Cinematograph Theatre," opened by the London and Provincial Theatres, Ltd., in High Street, came into being in 1908. The site of the former is now occupied by the Tatler, and the latter by the News Theatre, belonging to Jacey Cinemas, Ltd., Birmingham.

A FAMILIAR sign has disappeared from the North Orbital road by the removal of the name "London Film Productions" from the end walls of the three large stages on the Denham lot. The announcement invariably caused any passer-by to pull up in the hopes of catching a glimpse of a film star. So much is known these days by the public of our Trade that I do not suppose the substitution of the familiar title by "D. and P. Studios, Ltd.," will make any difference to the number of sightseers.

WITH the completion of "The Lady Vanishes," Linden Travers, the daughter of First National's Newcastle manager, herself disappeared into private life, from which she emerged last week to take a leading role in the new "Inspector Hornleigh" picture at Islington. On the previous Sunday Miss Travers, who in private life is Mrs. Guy Lee, attended the christening at Chelsea Old Church of her three-months-old baby daughter.

SO much gossip about Charlie Chaplin's early "pro." days has become inaccurate legend that the real facts are welcome. They are plainly set out in "Remember Fred Karno?" by Edwin Adela and Con West, this week. Thirty years ago Charlie did "extra" work in the Karno music-hall sketches, his first rôle being in "The Football Match."

KARNO, still hale and hearty at 72, does not claim to have "made" Charlie. He just set him on the right road. Still, the silent screen owed much to the old maestro's school of mimicry. The kinema to-day is still under a debt to the man who gave first start to Stan Laurel, Sydney Howard, Bob Howes, Syd Walker, Max Miller, Billy Bennett, Sandy Powell, Mark Daly and Will Hay—to name only some of his discoveries.

THE STROLLER.

PANDRO BERMAN LEAVING RKO

KINE. New York Cable from *Motion Picture Herald*

FRANK CAPRA re-elected President of Screen Directors Guild, which has ratified producer-director basic studio agreement.

PANDRO BERMAN asks for release from contract as head of RKO-Radio production. The pact has until March 1 next year to run. He wants to leave by October 1 for long vacation. No successor is named yet.

NEW RKO-RADIO indication of maximum of 60 films next season. The studio itself plans 46 and 14 from outside producers.

BEN GOETZ postpones sailing to England.

TRUMAN TALLEY, of Fox Movietone, expects war to break out in North Africa, and has set up headquarters in Tripoli for reel coverage.

AMERICANS MORE pessimistic over European situation than Europe's film men, says Herman Wobber, general manager of 20th Fox Distribution on returning to America.

MURRAY SILVERSTONE indefinitely postpones planned trip to Europe.

E. T. CARR, Mary Pickford, Buddy Rogers, and Joseph Seidelman are on the s.s. "Normandie."

WARNER NET OPERATING profit for 26 weeks ending February was $1,665,888, compares with last year's period of $2,824,618.

CBS DELAYS the start of its television service until midsummer; waiting for equipment.

CLOSE-UPS

By

Screencomber

DEAR DAYS GONE WEST

THE grand old days are passed. Writing this column is not what it used to be. What has happened to Garbo and Stokowski, to Mae West, to Dietrich? Korda never even mentions "Lawrence" these days, and Major Gale seems to have given up mixing his metaphors, so that really a columnist might just as well retire from business. There isn't the same fun in television, the new film tax, or even seating plans. Which calls, I think, for a dirge.

Gone are those days, they've gone and I protest,
When we could make coarse jokes about Mae West.
Plain, simple words can never quite explain
How much our humour owed to our Marlene.
In those old days when London theatre lobbies
Were cluttered up with Fairbanks' fans and London bobbies.

THE SCREENCOMBER SWOOP

DR. GLOBULES, Minister of Propaganda to Herr Adolf Screencomber, has announced that Herr Screencomber will personally take over the office of Minister of the Interior to Wardour Street.

This appointment is particularly significant and means that in future Herr Screencomber will practically have the power of life and death over all film gossip writers; in short, he will attend in person to all questions of the Interior, such as free lunches, and all such invitations will first have to go through the offices of the Ministry of the Interior, with only scant hope of their getting any further than those offices.

This latest blow to the film gossip writers follows swiftly and logically upon Herr Screencomber's swoop on the Trade papers, and is probably the greatest blow yet aimed at the freedom of the Press, because the Press expect an awful lot of freedom where lunches are concerned, and most film journalists regard it as distinct loss of face should they be called upon to pay for their own meals.

THE DOORMAN SAYS

"LOR stuff me with Blackpool rock," said the commissionaire, "but it don't seem like a year ago since you and me was knockin' back pints at Folkestone, do it? And yet here we are all set for Blackpool! Cor chase me round the North Shore, but they do pick on some spots, don't they, for their conferences? No use trying to hold a conference at Wigan or Bermondsey, is it? Can't solve all them there pressing Trade problems anywhere like that, can you? Harrogate, Folkestone or Blackpool—them's the sort of spot you want to really go into the problems of the Trade, and what's more, you want the weather for it, too, 'cause you can't expect them to find solutions when the weather's dull, although, from wot I remember, you didn't seem to be 'aving any difficulty finding solution at Folkestone last year—pints of it, if I remember aright."

THE ODEON, MINEHEAD

Don't go down in the mine, dad,
Dreams very often come true,
Things that have happened to all your pals,
May just as like happen to you.
They're building every place nowadays,
And as sure as the neons shine,
They'll accuse you of redundancy dozens of ways,
'Cause Deutsch has just gone down the mine.

FINANCIERS TIP-OFF

THE Society of Hunted Film Financiers held their annual conference over the week-end at a locality necessarily kept secret. The conference was well attended, and a number of papers were read on subjects of particular interest to the society's members.

"Flash" Welsher, who, in spite of newspaper reports, beat Blue Peter in the Derby, carrying a handicap in the form of a satchel weighed down with silver, delivered a talk on quick starting, and how to get away at a gallop. Mr. Welsher very kindly demonstrated how it was possible to travel at speed while carrying a heavy portmanteau in each hand.

The Secretary of the Society in his report stated that in preparation for the threatened boom in British production, the society had compiled a number of plans for the future comfort of its members. Fast 'planes had been engaged at considerable expense to transport members abroad, with the least possible delay, and the Society was now printing its own passports—just another instance of the considerable service it was prepared to offer itself to members.

Demonstrations in the art of escaping from handcuffs and many other useful hints were included in the displays arranged for the entertainment of those present.

TELEVISION has figured prominently in the news during the past week with the diffusion of the Derby on three rival systems, Baird, Scophony and E.M.I., and the diffusion of the Armstrong-Roderick championship fight. Below are recorded further developments, including plans for wiring many houses on the Odeon circuit and an outspoken article from J. X. Prendergast on his viewpoint as an independent exhibitor.

"A Major Blunder if We Refuse it"

J. PRENDERGAST

COST IS THE ONLY CONSIDERATION

"IF we say we do not want television in the kinema it will be a major blunder to the exhibitor," states J. X. Prendergast in the following article.

"Cost is the only one thing to consider. Let that be established on a commercial basis and all other adjustments will follow . . . and quickly.

"Television will be more beneficial to our Industry than Bank Nights and their colourful imitations," he adds.

Television has entered the arena of entertainment and with a short jab to the solar plexus has brought forth yells of *foul* from the spectators. . . .

Who are the spectators? Up in the cheap seats are the Independents; at the ringside are the promoters with their friends, the K.R.S. Referee Postmaster-General didn't see the blow, and not being quite sure where the money lies, his instructions are "fight on." Anyhow, he has a good idea of the decision. The K.R.S. are waving at the boys in the cheap seats, who, looking like Stan Laurel, think they understand. They must keep big screen television out of their theatres.

Television is for the public only—in the home. They *may* be allowed to broadcast a few national events, but otherwise the entertainment is for the home only. They appear to have forgotten that "Band Waggon" was for the home only. Perhaps they recollect the Command Performance—a non-commercial show—which they were successful in laying off, but if he thinks he can fool himself by laying off commercial set-ups on the air he is mistaken.

Television is going to give more than sound to the home public . . . it is going to make available even to the smallest hamlet all kinds and conditions of personalities in vision. The kinema in the past has been able to corral its personalities with odd escapes to the radio . . . but with television personalities which have no place in kinema entertainment but who have a public following will be able to be presented. . . .

Wide Scope

One of the dangers is that when entertainment is mentioned we think only of films, but is it not conceivable that there is a big public for the things of which the kinema Trade is ignorant. Badminton at the London Palladium was one of the most thrilling items seen in variety for years. It may be said that we could present that item in a short, but that is not the point. Television will be able to present such items with all the thrills and verisimilitude of contemporary events.

All these subjects will be available in the home, the office, the club, the pub, and the village institute, but not, if we are informed aright, *in the kinema.*

Even now, when a political leader, famous or infamous, speaks on the radio it silences the automaticket, and if we give to the public at home the opportunity of *seeing* is it not a reasonable conclusion that they will stay home, or are we to accept the conclusion of the man who says the public like to congregate on the assumption that the congregation will be in a kinema for films?

It would appear at the moment we are going to insist on the Government entertaining our public, giving the widest possible meaning to the word *entertainment.* . .

Television's Benefits

When talkies hit the Trade some of our leaders said it was a nine days' wonder which would be O.K. for presentation of variety acts. Now we have leaders telling us that television will not come into the kinema for two, three or five years! I suppose television in the London kinemas to-day is only a fisherman's story and that noisy group of M.P.s at Westminster demanding television for the provinces is a new kind of spelling bee.

If we say we do not want television in the kinema it will be a major blunder for the exhibitor.

Cost is the only one thing to consider. Let that be established on a commercial basis and all other adjustments will follow . . . and quickly. One thing is certain, television will be more beneficial to our Industry than Bank Nights and their colourful imitations—prizes of weeks in holiday camps and trips to America's World's Fair which are now being offered by the circuits.

It is understandable that Wardour Street should be disturbed at the advent of television. They obviously will not control the runs of a television show. Interchangeability could not rear its ugly head under the circumstances.

There are three types of kinema television to compete for the business.

At the last Blackpool conference some of the delegates saw a form of television at a side show, and with the wish father to the thought said it would never come to the kinema. This year's conference we are to have a paper on television. The next time the conference comes round to Blackpool we will have a paper on Television Rentals.

Odeon Circuit to Instal Scophony

O. DEUTSCH

DEUTSCH'S COPYRIGHT PLAN FOR B.B.C.

ARRANGEMENTS for the installation of the Scophony system in a large number of Odeons, both in London and the provinces and plans which he has submitted to the B.B.C. to solve the problem of copyright, and heavy finance involved in television research were announced by Oscar Deutsch following the transmission of the championship fight between Armstrong and Roderick at the Odeon, Leicester Square.

"It will be realised that television is still a young art, and it is unreasonable to expect from it yet awhile the perfect reproduction which has been attained by the ordinary sound film, after many years of research and continuous improvement," he said. "The technical success of television does not lie, at the moment, in the hands of those who are building the receiving system, it lies entirely in the hands of the B.B.C. and its service. We must look for the success of large screen television to the B.B.C. and their ability in turn to supply a perfect service entirely depends upon the funds that are to be made available to them and their engineers to spend on the necessary research equipment.

"I have a plan which I have recently announced to the Director-General of the B.B.C. which will solve this most important problem for the B.B.C., and will at the same time co-ordinate the whole of the service through one channel and will, in my opinion, solve all problems for the B.B.C., the kinema Industry, the owner of copyright, and last but not least, ensure the supply to the public in a satisfactory and regularised manner of the whole service.

"I have suggested to the Director-General that the Corporation should itself carry out all negotiations and make all arrangements with all the promoters of sporting and other events for television, and pay them a comprehensive and appropriate fee which would cover rediffusion rights in kinemas. The B.B.C. would make a charge to the kinemas, which would include the actual rediffusion rights of the service which the B.B.C. is supplying and without which the copyright of the events themselves is of little value.

"The B.B.C. would, after paying for the copyright, in my opinion, have sufficient funds left over to spend on the perfection of the service to which I have earlier referred."

A message from our Birmingham correspondent states that as soon as an official announcement of the establishment of a television station for Birmingham is made—and that is not likely to be long delayed—the Odeon circuit will be able to announce kinema screen television for its 17 Birmingham kinemas.

I.R.A. OUTRAGES AT FOUR KINEMAS

Tear Bombs at Liverpool and Birmingham

I.R.A. outrages occurred at four kinemas —one in Liverpool and three at Birmingham—on Whit Monday.

At the Tatler, Liverpool, an afternoon audience of 200 were laughing at a Popeye film when a tear gas bomb exploded, causing distress to 40 people of whom 20 were taken to hospital.

K. B. Henn, the manager, told a KINE. representative that the damage to the theatre was not serious, only two seats being scorched. There was no interruption in the performance, the Bank Holiday night shows continuing as usual.

The bomb was similar in type to those left in the Paramount and Trocadero, Liverpool, kinemas recently.

At the Paramount Cinema, New Street, Birmingham, four magnesium bombs exploded. General commotion followed until a man stood up and said, "Keep calm, it's only the Irish again."

At the Gaumont and West End kinemas, Birmingham, magnesium bombs were found which had failed to explode.

"POISON PEN" FOR BLACKPOOL

A.B.P.C.'s Screening at Conference

Associated British Picture Corporation have made arrangements to show the new Elstree production "Poison Pen" to the C.E.A. Conference delegates at Blackpool with a gala performance at the Princess Cinema at 9 p.m. on Tuesday, June 27. Arthur Dent made this decision after the recent sales conference, during which this picture was viewed.

The work of Flora Robson in a powerful, topical story, whose strength is the more remarkable for its contrast with an English village background, puts the film into a class of its own. Ann Todd, Robert Newton, Belle Chrystall, Reginald Tate and Geoffrey Toone are the supporting cast under the direction of Paul Stein.

Following the gala performance, a reception and dance will be held.

Safety Film Definition

Continued from page 3

standard tests, but where a rough and quick indication is required as to whether a film is or not of the "safety" class, the test described in Appendix C may be adopted.

The three appendices above-mentioned deal with (A) method for the determination of ignitability; (B) method for the determination of burning time; (C) method of carrying out the full test on film.

The standard was compiled under the supervision of the Cinematograph Industry Committee. Serving upon this committee were representatives of the Board of Trade, Home Office, Associated Photographic Film Manufacturers, British Kinematograph Society, C.E.A., F.B.I., and the Sub-standard Cinematograph Association. The British Film Institute and the London County Council were also associated with the committee.

The standard and the tests to be employed follow closely those of the International Standards Association held last summer in Berlin.

Copies of the publication are procurable from the British Standards Institution, 28, Victoria Street, London, S.W.1, post free. 2s. 2d.

"MR. CHIPS" PREMIERE

Empire Gala on June 8

The gala première of M-G-M's third British super, "Good-bye, Mr. Chips," starring Robert Donat and Greer Garson, has been fixed for Thursday evening, June 8, at the Empire, Leicester Square.

This film, which has for some weeks past broken all records in America, is claimed as one of the most outstanding productions of the year and has freely been backed as a certain winner for this year's Academy Award.

NEW BAIRD CATHODE TUBE

High Quality Definition With Good Half Tones

A new Baird projection tube used in conjunction with a newly-developed Taylor Hobson lens was tested on Friday of last week with very satisfactory results.

At the invitation of A. G. D. West, R. Howard Cricks was present at the demonstration, where a picture 13 ft. in width was thrown on the screen from 50 ft. distance.

The chief object of these developments, writes Mr. Cricks, was to improve the definition of the picture. In this direction there was undoubtedly a marked improvement. Unfortunately, the quality of transmission—focus and lighting—even of studio shots, is rarely sufficiently high to provide an exacting test; but in the best shots from a play it was possible to see that the definition was exceedingly good right across the screen—in one particular shot showing a lace curtain almost filling the screen, every detail of the lace could be clearly seen.

The new tube gives, too, a considerable improvement in the reproduction of half-tones. Generally, for instance, if a person's face is in shadow all detail is lost. On the new tube, however, one could see clearly the features of a character when shaded by the brim of her hat. In a black dress worn by another character one could see all the folds. The picture was a little yellow in colour, but this much improved when the E.H.T. was increased to 60 kv.

The lens must, of course, receive its share of credit for the improved definition. Of 12½ in. focus, it works at f/1.5. So good is the definition that, with the picture and the interlacing cut out, the individual scanning lines were quite distinct to the edges of the screen.

A. S. WHITTAKER'S NEW POST

The appointment is announced of A. S. Whittaker, publicity director of Anglo-American, to a similar position with British National Films, of which John Corfield is managing director.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JUNE 1 AND WED., JUNE 7

Thursday

Music Hall Parade (*Butcher's*)

Cambridge Theatre. **8.30 p.m.**

Cast: Frank E. Franks, Tom Gamble, Billy Cotton and his Band, Freddie Forbes, Angela Barrie, the Three Jokers, Eve Becke, Jack Stanford, Four Motor Aces, Macari's Accordion Band, Hughie Green, Arnaut Brothers, Glen Raynham, Richard Norris. **Director:** Oswald Mitchell.

Top-liners in the variety world were engaged by Butcher's to assure that their latest production, "Music Hall Parade" should be representative of the best type of vaudeville. They are seen in typical specimens of the acts which have made them popular, but director Oswald Mitchell and author Con West have cleverly avoided the pitfalls of episodic treatment by introducing their performances logically in the story. This concerns the romance of the music hall between Glen Raynham, as a music hall manageress, and Richard Norris, who successfully urges the harrassed young lady to restore the prosperity of the theatre by stepping out and presenting an outstanding bill.

The methods by which the music hall is saved from disaster affords opportunity for the presentation by the all-star cast of their various speciality acts set against artistic backgrounds devised by art director R. Holmes Paul.

The intriguing story is worked out in and around a modern music hall and affords a vivid and arresting insight into the various intricate operative details which cannot fail to prove of additional and absorbing interest to kinema patrons.

Macari's Accordeon Band which is featured in MUSIC HALL PARADE (Butcher's)

Friday

It's a Wonderful World (*M-G-M*)

Cambridge Theatre. **6.30 p.m.**

Cast: Claudette Colbert, James Stewart, Ernest Truex, Frances Drake, Guy Kibbee, Sidney Blackmer, Nat Pendleton, Edgar Kennedy. **Director:** W. S. Van Dyke II.

Teaming Claudette Colbert and James Stewart for the first time in their active screen careers, this picture, designed to capture the spirit of that hilarious Colbert success, "It Happened One Night," strikes out, however, into new channels of comedy entertainment in the unusual unfoldment of its daffy plot. For, in this film, Stewart is an amateur detective and Miss Colbert a poetess. Combining their scatter-brained talents, they set out to solve a murder, and find themselves caught in a series of side-splitting complications which even involve a situation wherein Stewart finds it necessary to hand his beloved partner a sock on the jaw, and he doesn't pull the punch.

Moving through hair-breadth escapes, and no fewer than forty-seven sets, ranging from elaborate night-club sequences to train, yacht, theatre, and auto camp scenes, and Sing Sing prison, the picture offers a kaleidoscope of modern, metropolitan life.

Monday

Among Those Present (*A.B.F.D.*)

Cambridge Theatre. **3 p.m.**

Cast: Evelyn Venable, Grant Mitchell, Robert Whitney, Betty Roadman, Vince Barnett, Benny Rubin, Alicia Adams, Louise Beavers, Kenneth Harlen, Edward Earle, Jack Hatfield, Ethel Clark. **Director:** Chris Beute.

This highly diverting comedy deals with the adventures of the Headley family.

Mr. Headley, although holding a position of importance in business, is quite a different man in his own home—the victim of a domineering, socially ambitious wife. Having bragged to the neighbours about her husband's great friendship with an internationally famous financier, Mrs. Headley finds herself in an awkward predicament when it is learned that he is paying a visit to their home town, and she is forced to hold a reception in his honour.

Grant Mitchell gives an excellent performance as Mr. Headley, whose only comfort comes from his two daughters, Pamela, played by charming Evelyn Venable, and Alicia, a tiny tot of six, portrayed by Alicia Adams. Betty Roadman is ideal as the social-climbing Mrs. Headley. Robert Whitney has an important rôle as a newspaper reporter, while the comedy is in the excellent hands of Vince Barnett and Benny Rubin.

There Ain't No Justice (*A.B.F.D.*)

Cambridge Theatre. **8.30 p.m.**

Cast: Jimmy Hanley, Edward Rigby, Mary Clare, Phyllis Stanley, Edward Chapman, Jill Furse, Nan Hopkins, Gus McNaughton, Michael Wilding, Mike Johnson, Sen., Richard Norris, Michael Hogarth, Richard Ainley, Sue Gawthorne, Patsy Hagate, Alfred Millen. **Director:** Pen Tennyson.

This Balcon-Capad production, adapted from the novel by James Curtis, is dedicated to the small-time boxer who has too long been at the mercy of both managers and public. The story concerns a young garage mechanic, handy with his fists, who, despite several persuasive offers, refuses to become involved with the boxing racket. He changes his mind, however, when he falls in love with a girl whose position is superior to his own and decides to better himself by the only way open to him—boxing. Ignorant of the fact that the series of fights in which he participates have been faked in order to work up as much public interest as possible, the young boxer is delighted with his successes.

The truth is revealed to him when he overhears an argument by his opponent regarding his payment for taking a "dive" and he is bitterly disillusioned. Determined never to fight again he returns home to find his sister has become involved in a scandal from which she can only be saved by the return of a large sum of money. In order to raise the required amount, he is forced to pocket his pride and beg his promotor for another fight, and although he promises to lose, he manages to land the winning punch in a climax packed with thrills.

A short entitled "Speed the Plough" will precede the presentation of this film.

Double Crime in the Maginot Line (*United Artists*)

London Pavilion. **8.50 p.m.**

Cast: Victor Francen, Vera Korene, Fernand Fabre.

This is an English version of one of the most successful French pictures produced during the past two or three years, "Double Crime in the Maginot Line," which proved a big attraction at the Academy, Oxford Street, some time ago.

During the past months of crisis activities in the Maginot Line has been front page news. Stretching the full length of the Franco-German border from Switzerland to Belgium, a chain of underground fortifications containing its own system of railways, telephone and wireless communications, munitions and food dumps and accommodation for thousands of troops, the Maginot Line is considered by military authorities to be impregnable. It is France's £100,000,000 bid for security, a bulwark against aggression.

Much of "Double Crime in the Maginot Line" was actually shot in the Line, co-operation from the French Military Authorities allowing the camera to reveal many of the hitherto closely guarded secrets of this amazing defence fortress.

The story tells of a spy of an enemy power masquerading in the French Army and using his relationship with the wife of a high officer of the defence force to penetrate the innermost secrets of the Line, and how eventually, in a thrilling climax, he is trapped by this officer whom he has tried to murder and involve with the authorities as a traitor.

Tuesday

The Good Old Days (*First National*)

Cambridge Theatre. **8.30 p.m.**

Cast: Max Miller, Hal Walters, Kathleen Gibson, H. F. Maltby, Martita Hunt, Anthony Shaw, Allan Jeayes, Phyllis Monkman, Ian Fleming. **Director:** Roy William Neill.

This latest comedy production from the Teddington Studios brings Max Miller to the screen in the rôle of a travelling showman of the early eighteen hundreds, at which period all dramatic companies had to hold a licence to perform, and transgressors of the law speedily found themselves imprisoned in the pillory or stocks.

There are many delightfully funny situations in the picture, the story involving a pie-eating contest, and, as a humorous climax, a chase across the roof-tops of nineteenth century London.

Wednesday

The Terror of Tiny Town (*A.B.F.D.*)

Cambridge Theatre. **3 p.m.**

Cast: Billy Curtis, Yvonne Moray, Little Billy, Billy Platt, John Bambury, Joseph Herbst, Charles Becker, Nita Krebs, George Ministeri, Karl Casitzky, Johnny Fern. W. H. O'Docharty. **Director:** Sam Newfield.

"The Terror of Tiny Town" is the first midget melodrama ever to be brought to the screen. With a cast composed of artistes all less than 4 ft. in height, this production presents something novel in Western films.

The picture deals with a feud between two rival cattle ranchers. The villain leads them to suspect each other by stealing midget cows from each one in turn. He even stoops to the cold-blooded murder of one of the ranchers, leaving his daughter to carry on the fight, but she is eventually rescued by the hero. There are many thrills and hilarious situations, culminating in a terrific hand-to-hand combat and a dynamite explosion which effectively disposes of the villain.

Five new songs are featured in this hair-raising burlesque, in which the tiny adults love, hate and fight with man-sized violence.

The Four Just Men (*A.B.F.D.*)

Cambridge Theatre. **8.30 p.m.**

Cast: Hugh Sinclair, Griffith Jones, Francis L. Sullivan, Frank Lawton, Anna Lee, Alan Napier, Basil Sydney, Lydia Sherwood, Edward Chapman, Athole Stewart, George Merritt, Arthur Hambling, Ellaline Terriss, Garry Marsh, Roland Pertwee, Eliot Makeham, Henrietta Watson, Percy Walsh. **Director:** Walter Forde.

Adapted from the famous novel by Edgar Wallace, Capad's screen version of "The Four Just Men" has been greatly modernised. Produced by Michael Balcon and directed by Walter Forde, it presents in a thrilling manner the hazardous adventures encountered by Terry, Mansfield, Brodie and Poiccard in an effort to save the British Empire from destruction.

Terry is planted in prison, where he learns from a prisoner in the condemned cell of the identity of the two men who are scheming to overthrow the country. He is rescued by Mansfield from execution in the nick of time and despatched to the Near East to track down an Oriental conspirator, while the other three make plans to dispose of Sir Hamar Ryman, a prominent Member of Parliament, whom they discover to be involved in the plot.

The Four Just Men are played by Hugh Sinclair, Griffith Jones, Francis L. Sullivan and Frank Lawton, while Anna Lee has an important part as a newspaper reporter.

Also to be shown is a short entitled "Sea Lights."

NEW PRODUCT ANALYSED

DRAMA
The Four Just Men
Double Crime in the Maginot Line

COMEDY DRAMA
It's a Wonderful World
There Ain't No Justice
Among Those Present

COMEDY
The Good Old Days

MUSICAL
Music Hall Parade

WESTERN
The Terror of Tiny Town

GRAND NATIONAL'S NEXT

Maurice Wilson Back From the States With "One-Third of a Nation"

MAURICE WILSON, joint director with Jeffrey Bernerd of Grand National Pictures, Ltd., has brought back with him from America a picture which has received a big welcome in New York, where leading critics awarded it high praise.

This is "One-Third of a Nation," starring Sylvia Sidney and Leif Erikson (a New York group theatre player), and directed by Dudley Murphy. It will be Trade shown later in the month. Its title comes from a phrase in a Roosevelt speech, and signifies those who live a tenement life in a large city.

"One-Third of a Nation" was based on a New York stage success, which was the season's rage last year. It deals with the lives and loves, the joys and disappointments of those millions who dwell in the East End of every big city—the theme that was so graphically and dramatically depicted in "Street Scene" and "Dead End," in which Sylvia Sidney also starred. It is claimed that in "One-Third of a Nation" she plays with that intense sincerity that stamps all her work the part of the girl forced by circumstances to live where life is bitter, but who keeps her ideals and finds time to dream of better things.

The producer, Harold Orlob, and the director, Dudley Murphy, have surrounded Miss Sidney with players pre-eminent in their own line—Leif Erikson, Muriel Hutchison, Iris Adrian, and Sidney Lumet, who are cast in important parts, are well-known players on the legitimate stage.

Although "One-Third of a Nation" has its strongest appeal in the tense and sincere dramatic treatment of a theme of interest to all, the production is handled on a scale in keeping with the magnitude of the theme. One of the most dynamic scenes in this picture shows the fire at a huge tenement building with its inhabitants fighting for their lives, whilst the flames lick the surrounding skyscrapers.

"One-Third of a Nation" met with a very fine Press when it was presented at the Rivoli, New York, at the beginning of the year. The *New York Sunday News* accorded it "Three Stars"; the *New York Herald Tribune* ended their review with: ". . . it has so much power that you should not miss seeing it," whilst the *Hollywood Reporter* says: "Should furnish a welcome relief to the faded film fan and the hard-pressed exhibitor . . . holds its interest without a false move."

The Trade show date for "One Third of a Nation" will be announced within the next few days.

Claudette Colbert and James Stewart in IT'S A WONDERFUL WORLD (M-G-M)

GRACIE'S LATEST FOR OCTOBER RELEASE

"Shipyard Sally"

The general release of the recently completed Gracie Fields' picture, "Shipyard Sally," has been fixed by 20th Century-Fox for October 16.

"Shipyard Sally," which was directed by Monty Banks, has a cast headed by Gracie Fields, Sydney Howard, Oliver Wakefield, Morton Selten, Norma Varden, Hay Petrie and Tucker Maguire.

The film was made at Islington studios by 20th Century Productions, and is a story of the Clydeside.

Gracie Fields plays the part of a singer who goes to London to induce a party to go ahead with a scheme of putting the Clydeside back to work and prosperity.

In her task she is severely handicapped by her interfering card-sharping father, played by Sydney Howard.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period April 26 to May 22. Films the names of which appear in italics are part of a series (or serials).

BRITISH.

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
APRIL 26.				
Trunk Crime	Anglo-American	Charter Film Productions.	4,600	Br./E. 1776
Pathe Pictorials (Nos. 157/169) series:—				
*Pathe Pictorial No.*160	Pathe	Pathe	971	Br./R. 1780
Pathe Pictorial (Nos. 183/195) series:—				
*Pathe Pictorial No.*183	,,	,,	926	Br./R. 1781
*Pathe Pictorial No.*184	,,	,,	966	Br./R. 1782
*Pathe Pictorial No.*185	,,	,,	989	Br./R. 1783
The Face at the Window	British Lion	Pennant Picture Productions.	5,911	Br./E. 1784
APRIL 28.				
They Made the Land	M-G-M	G.B. Instructional.	1,774	Br./R. 1788
MAY 1.				
Sunshine Island	RKO-Radio	British Foundation Pictures.	1,678	Br./R. 1799
MAY 2.				
West of Land's End	Butcher's	John Eldridge and Martin Curtis.	1,350	Br./R. 1814
Black Eyes	A.B.P.C.	A.B.P.C.	6,419	Br./R. 1815
MAY 3.				
Flying 55	RKO-Radio	Admiral Film	6,439	Br./R. 1816
MAY 4.				
Glass	RKO-Radio	British Foundation Pictures.	1,682	Br./R. 1819
MAY 6.				
Ask a Policeman	M-G-M.	Gainsborough	7,492	Br./DR. 1822
A Gentleman's Gentleman.	Warner Bros.	Warner Bros. First National Productions.	6,338	Br. R. 1823
Pathe Pictorial (Nos. 157/169) series:—				
*Pathe Pictorial No.*161	Pathe	Pathe	927	Br./R. 1824
Ruins of Palmyra and Baalbek.	United Artists	The World Window.	893	Br./R. 1825
A Girl Must Live	Twentieth Century-Fox.	Gainsborough.	8,349	Br./DR. 1826
MAY 8.				
Twenty-One Days	Columbia	Denham Films	6,761	Br./TR. 1827
Spies of the Air	A.B.P.C.	British National	6,982	Br./R. 1828
MAY 9.				
Wealth of a Nation	M-G-M.	F. S. Legg	1,480	Br./R. 1838
The Children's Story	,,	The Strand Film Co.	1,370	Br./R. 1839
The Face of Scotland	,,	Realist Film Unit.	1,209	Br./R. 1840
MAY 10.				
Four Feathers	United Artists	London Film Productions.	11,318	Br./TR. 1854
MAY 16.				
Pathetone Parade of 1939.	Pathe	Pathe	3,534	Br./E. 1865
Desert Boy	Technique	T. J. Hamilton Black.	2,599	Br./R. 1866
The Story of Culross	,,	Scottish Films Productions.	880	Br./R. 1867
MAY 17.				
Full Speed Ahead	General F.D.	Trading Corporation for Educational and General Services.	5,430	Br./E. 1869
Any Town	Anglo-American	Topical Press Agency.	1,653	Br./R. 1870
Sahara Bound	,,	,,	1,491	Br./R. 1871
MAY 18.				
Pathe Pictorial (Nos. 157/169) series:—				
*Pathe Pictorial No.*162	Pathe	Pathe	955	Br./R. 1873
*Pathe Pictorial No.*163	,,	,,	783	Br./R. 1874
*Pathe Pictorial No.*164	,,	,,	850	Br./R. 1875
MAY 22.				
Sword of Honour	Buther's	Butcher's	7,570	Br./R. 1877

FOREIGN.

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
APRIL 26.				
On Trial	Warner Bros.	Warner Bros.	5,506	F. 1777
A Dream Comes True	,,	,,	1,086	F. 1778
Vaudeville Interlude	,,	,,	955	F. 1779
APRIL 27.				
La Bete Humaine	United Curzon	Paris Film Location.	8,910	F. 1785
Rough Riding Rhythm	Fidelity	Maurice Conn Productions.	5,442	F. 1786
Dark Victory	First National	Warner Bros.	9,529	F. 1787
APRIL 28.				
Swing Vacation	RKO-Radio	RKO-Radio	1,750	F. 1789
Romancing Along	,,	,,	1,910	F. 1790
Hectic Honeymoon	,,	,,	1,581	F. 1791
Dude Ranch	,,	Pathe News	849	F. 1792
Trans America	,,	,,	995	F. 1793
Radio Parade No. 7	,,	,,	726	F. 1794
I'm From Missouri	Paramount	Paramount	6,417	F. 1795
Unfinished Symphony	,,	,,	932	F. 1796
The Lady's From Kentucky.	,,	,,	6,882	F. 1797
The Kid From Texas	M-G-M	M-G-M	6,387	F. 1798
MAY 1.				
Maid to Order	RKO-Radio	RKO-Radio	1,665	F. 1800
Crime Rave	,,	,,	1,665	F. 1801
Newsreel	,,	Pathe News	918	F. 1802
Blue Grass	,,	,,	960	F. 1803
Cafe Rendezvous	,,	Nu-Atlas Productions.	922	F. 1804
Cross Roads of the Orient	Warner Bros.	Warner Bros.	884	F. 1805
Springtime in the Movies	,,	,,	1,793	F. 1806
MAY 1—continued.				
Ski Girl	Warner Bros.	Warner Bros.	719	F. 1807
Porky in Egypt	,,	,,	625	F. 1808
Women in the Wind	,,	,,	5,703	F. 1809
The Kid from Kokomo	,,	,,	8,351	F. 1810
Pow-Wow	,,	,,	739	F. 1811
Winner Take All	Twentieth Century-Fox.	Twentieth Century-Fox.	5,524	F. 1812
Chasing Danger	,,	,,	5,356	F. 1813
MAY 3.				
Deep End	RKO-Radio	Pathe News	899	F. 1817
Robbin' Good	First National	Vitaphone	965	F. 1818
MAY 4.				
Venetian Moonlight	RKO-Radio	Nu-Atlas Prod.	982	F. 1820
Double Daring	,,	RKO-Radio	6,153	F. 1821
MAY 8.				
Hockshop Blues	,,	Nu-Atlas Prod.	976	F. 1829
Major Difficulties	,,	RKO-Radio	1,703	F. 1830
Swift Vengeance	,,	,,	5,471	F. 1831
Wuthering Heights	United Artists	Samuel Goldwyn	9,370	F. 1832
Boy Slaves	RKO-Radio	RKO-Radio	6,017	F. 1833
A Clean Sweep	,,	,,	1,543	F. 1834
The Story of Vernon and Irene Castle.	,,	,,	8,408	F. 1835
Week-End Madness	Renown Pictures	Chesterfield Motion Pictures.	5,459	F. 1836
Women Won't Tell	,,	,,	4,097	F. 1837
MAY 9.				
While America Sleeps	M-G-M	M-G-M	1,876	F. 1841
Weather Wizards	,,	,,	796	F. 1842
Wanted—No Master	,,	,,	721	F. 1843
Passing Parade—The Story of Dr. Jenner.	,,	,,	929	F. 1844
Somewhat Secret	,,	,,	1,902	F. 1845
Marine Circus	,,	,,	785	F. 1846
Love on Tap	,,	,,	966	F. 1847
Happily Buried	,,	,,	1,800	F. 1848
Java Journey	,,	Fitzpatrick Pict.	748	F. 1849
Glimpses of Australia	,,	,,	787	F. 1850
Duel Personalities	,,	M-G-M	890	F. 1851
Clown Princes	,,	,,	949	F. 1852
The Hardys Ride High	,,	,,	7,268	F. 1853
MAY 10.				
Streets of New York	Pathe	Monogram Pictures	6,600	F. 1855
Sweepstake Racketeers	,,	,,	5,579	F. 1856
MAY 11.				
J'Etais Une Aventuriere	Unity	Cine Alliance	9,000	F. 1857
Death Day	,,	Principal Productions.	1,459	F. 1858
MAY 12.				
Calling Dr. Kildare	M-G-M	M-G-M	7,769	F. 1859
The Modern Miracle	Twentieth Century-Fox.	Twentieth Century-Fox.	8,840	F. 1860
MAY 15.				
A Ducking They Did Go	Columbia	Columbia	1,465	F. 1861
Bermuda Islands of Paradise.	,,	,,	932	F. 1862
Little Moth's Big Flame	,,	,,	742	F. 1863
Dog Doctors	,,	,,	1,556	F. 1864
MAY 16.				
Lucky Night	M-G-M	M-G-M	7,370	F. 1868
MAY 17.				
Prison Train	Grand National.	Malcolm Brown Pictures.	5,681	F. 1872
MAY 18.				
Two Gun Justice	Harry Curry	Monogram Picture	5,110	F. 1876
MAY 22.				
Back Door to Heaven	Paramount	Paramount	6,603	F. 1878
My Friend the Monkey	,,	,,	584	F. 1879
Lenin in October	Progressive Film Institute.	Mosfilm Studios.	8,721	F. 1880
Dances of the People of the U.S.S.R.	,,	Soyuskinokronika	1,565	F. 1881

ALTERATION OF LENGTH.

Title of Film.	Registration No.	Original Length (feet).	Length as altered. (feet).
Lady Luck	F. 1066	5,483	5,353
The Dark Hour	F. 1192	6,607	5,921
Christine	F. 15586	10,538	8,714
Dark Victory	F. 1787	9,529	9,359
Women in the Wind	F. 1809	5,703	5,644

The registration particulars of the undermentioned films have been amended, as follows:—

Title of Film.	Registration No.	Long Version.	Short Version.
Wanted	F. 9207	5,734	1,976
Her Splendid Folly	F. 9250	5,496	1,940
Raising the Wind	F. 9688	5,458	1,848
His Ferocious Pal	F. 10328	4,848	1,858
Jaws of Justice	F. 10436	5,126	1,998

*** The registered number and length of the film entitled "Come Back to Erin" have been altered to Br./R. 1764 and 2,698 feet respectively.

The length of the film "She Kidnapped a Man (F. 1380) has been altered to 6,316 feet.

The title of the film "The Kid from Kokomo" (F. 1810) has been altered to "The Orphan of the Ring."

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

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THE KINEMATOGRAPH W
FILM I
TRADE SHOW OFFI

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Back Door to Heaven ..	Paramount ..	81 min.	A	7,600 ft.	Wallace Ford, Patricia Ellis, Aline MacMahon	Booking for the uncritical only. Not for youngsters	May 4, 1939	Not Fixed
Big Town Czar	General F.D. (Universal)	66 min.	A	6,001 ft.	Barton MacLane, Tom Brown, Eve Arden	Good two-feature programme booking for the masses. Should not offend youngsters	May 25, 1939	Not Fixed
Blondie Meets the Boss ..	Columbia ..	71 min.	U	6,390 ft.	Penny Singleton, Arthur Lake, Larry Sims	Capital light booking for the masses and family ..	May 4, 1939	Not Fixed
Boy Slaves	RKO-Radio ..	70 min.	U	6,400 ft.	Anne Shirley, Roger Daniel, James McCallion	Not recommended	May 11, 1939	Not Fixed
Calling Dr. Kildare ..	M-G-M ..	86 min.	A	7,769 ft.	Lew Ayres, Lionel Barrymore, Laraine Day	Very good general booking. Nothing to harm youngsters	May 18, 1939	Nov. 6, 1939
Chasing Danger	20th Century-Fox	59 min.	U	5,356 ft.	Preston Foster, Lynn Bari, Wally Vernon	Second for industrial audiences and juveniles ..	May 4, 1939	Not Fixed
Dark Victory	First National	106 min.	A	9,529 ft.	Bette Davis, George Brent, Geraldine Fitzgerald	Excellent general booking, a box-office masterpiece. Hardly suitable for children	May 4, 1939	Sept. 18, 1939
Double Daring	RKO-Radio ..	61 min.	U	6,100 ft.	Lee Tracy, Peggy Shannon, Virginia Weidler	First-rate two-feature programme booking for the masses and youngsters	May 4, 1939	Not Fixed
East Side of Heaven ..	General F.D. (Universal)	88 min.	U	7,914 ft.	Bing Crosby, Joan Blondell, Mischa Auer	Excellent popular booking, a box-office certainty for all classes, family included	May 25, 1939	Not Fixed
Elephants Never Forget ..	United Artists	73 min.	U	6,533 ft.	Oliver Hardy, Harry Langdon, Jean Parker	Potential winner for the masses and juveniles on title and star values	May 18, 1939	Not Fixed
Family Next Door, The	General F.D. (Universal)	60 min.	U	5,400 ft.	Hugh Herbert, Ruth Donnelly, Eddie Quillan	Very good light booking. Family appeal strong..	May 18, 1939	Not Fixed
*Flying Fifty-Five.. ..	RKO-Radio ..	71 min.	U	6,500 ft.	Derrick de Marney, Nancy Burne, Marius Goring	Good popular booking, one with exploitation values. Will appeal to youngsters	May 4, 1939	Not Fixed
Frontier Scout	Grand National	62 min.	U	5,723 ft.	George Houston, Al St. John	Sound support for industrial and juvenile audiences	May 25, 1939	Not Fixed
*Full Speed Ahead ..	General F.D. ..	60 min.	U	5,430 ft.	Michael Osler, Frederick Peisley, Dinah Sheridan	Very good two-feature programme booking. Good for the family	May 4, 1939	Not Fixed
Hardys Ride High, The	M-G-M ..	81 min.	U	7,268 ft.	Mickey Rooney, Lewis Stone, Fay Holden	Capital light entertainment for all classes and family in particular	May 11, 1939	Sept. 18, 1939
*I Killed the Count ..	Grand National	89 min.	A	8,024 ft.	Syd Walker, Ben Lyon, Antoinette Cellier	Excellent popular booking. Nothing to harm youngsters	May 11, 1939	Not Fixed
Innocence	Cosmopolitan	80 min.	A	7,350 ft.	Lida Barova	Quite good specialised hall booking. Not for juveniles	May 4, 1939	Not Fixed
*Jamaica Inn	A.B.P.C. ..	106 min.	A	9,540 ft.	Charles Laughton, Leslie Banks, Maureen O'Hara	Outstanding general booking. Box-office stuff for all classes. Nothing to harm youngsters	May 11, 1939	Not Fixed
J'etais une Aventuriere ..	Unity	100 min.	A	9,000 ft.	Edwige Feuillere, Jean Murat, Jean Max	Excellent specialised hall booking. Not for juveniles	May 4, 1939	Not Fixed
Kid from Kokomo, The	Warner ..	92 min.	A	8,351 ft.	Pat O'Brien, Joan Blondell, Wayne Morris	Capital popular booking. Nothing to harm youngsters	May 4, 1939	Not Fixed
Kid from Texas, The ..	M-G-M ..	71 min.	U	6,387 ft.	Dennis O'Keefe, Florence Rice, Jessie Ralph	Useful light booking for the masses and family ..	May 4, 1939	Aug. 14, 1939
Let Us Live	Columbia ..	71 min.	A	6,477 ft.	Maureen O'Sullivan, Henry Fonda, Ralph Bellamy	Very good mass booking. Hardly suitable for children	May 18, 1939	Not Fixed
Lucky Night	M-G-M ..	82 min.	A	7,370 ft.	Myrna Loy, Robert Taylor, Henry O'Neill	Capital light booking for all classes, family included	May 18, 1939	Oct. 9, 1939

WHAT'S RELEASED

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
June 26	Beauty for the Asking ..	RKO-Radio ..	F. 1454	68	A	6,123	Lucille Ball, Patric Knowles, Donald Woods	1/6	Mar. 9, 1939
„ 12	Blondie	Columbia ..	F. 1246	69	U	6,255	Penny Singleton, Arthur Lake, Larry Simms	1/12, 1/6	Jan. 19, 1939
„ 12	Burn 'Em Up O'Connor ..	M-G-M	F. 1327	70	U	6,303	Dennis O'Keefe, Cecilia Parker	1/48, 1/12, 1/6 ..	Feb. 2, 1939
„ 19	Convict's Code	Pathe	F. 1541	60	A	5,681	Robert Kent, Anne Nagel, Sidney Blackmer	1/12, 1/6	Mar. 16, 1939
„ 26	Down in Arkansaw	British Lion (Republic)	F. 1276	67	U	6,067	Ralph Byrd	1/12, 1/6	Jan. 26, 1939
„ 19	Ex-Mrs. Bradford, The (Re-issue)	RKO-Radio ..	F. 13167	82	A	7,351	William Powell, Jean Arthur, James Gleason	1/6	May 28, 1936
„ 26	Five of a Kind	20th Century-Fox	F. 1389	85	U	7,695	Dionne Quins, Jean Hersholt, Claire Trevor..	1/48, 1/12, 1/6 ..	Feb. 16, 1939
„ 19	Four Girls in White ..	M-G-M	F. 1397	74	A	6,614	Florence Rice, Una Merkel, Ann Rutherford	1/48, 1/12, 1/6 .	Feb. 23, 1939
„ 5	Girl Downstairs, The ..	M-G-M	F. 1221	77	U	6,919	Franciska Gaal, Franchot Tone	1/48, 1/12, 1/6 .	Jan. 12, 1939
„ 26	Going Places	Warner	F. 1452	83	U	7,521	Dick Powell, Anita Louise	1/48, 1/12, 1/6 ..	Mar. 9, 1939
„ 26	Great Man Votes, The ..	RKO-Radio ..	F. 1308	71	U	6,391	John Barrymore, Peter Holden, Virginia Weidler	1/12, 1/6 .. .	Feb. 2, 1939
„ 5	Healer, The (Re-issue)	Pathe	F. 11847	72	U	6,500	Mickey Rooney, Ralph Bellamy, Karen Morley	1/6	July 4, 1935
„ 19	Hell Harbour (Re-issue) ..	Butcher's ..	F. 3756	94	A	5,008	Lupe Velez, Jean Hersholt	1/12, 1/6 .. .	Mar. 20, 1930
„ 26	Homicide Bureau	Columbia ..	F. 1253	56	A	5,212	Bruce Cabot, Rita Hayworth	1/12, 1/6 .. .	Jan. 12, 1939
„ 26	Honolulu	M-G-M	F. 1415	84	U	7,514	Eleanor Powell, Robert Young, George Burns	1/48, 1/12, 1/6 .	Feb. 23, 1939
„ 12	Hotel Imperial	Paramount ..	F. 1623	79	A	7,167	Ray Milland	1/48, 1/12, 1/6 .	Mar. 30, 1939
„ 19	I Stand Accused	British Lion (Republic)	F. 1275	65	A	5,871	Robert Cummings, Helen Mack	1/12, 1/6	Jan. 19, 1939
„ 5	King of Chinatown	Paramount ..	F. 1633	55	A	5,101	Anna May Wong	1/12, 1/6	Mar. 30, 1939
„ 12	King of the Turf	United Artists ..	F. 1531	89	U	7,989	Adolphe Menjou, Roger Daniel, Dolores Costello	1/48, 1/12, 1/6 ..	[illegible] 9, 1939

• Titles marked w[illegible] an asterisk denote Bri[illegible] Pic[illegible]

INEMATOGRAPH WEEKLY'S June 1939

ILM INDEX

ADE SHOW OFFERS—MAY, 1939

Box-Office Angle.	"Kine." Review.	Release Date.
r the uncritical only. Not for youngsters	May 4, 1939	Not Fixed
-feature programme booking for the should not offend youngsters	May 25, 1939	Not Fixed
t booking for the masses and family ..	May 4, 1939	Not Fixed
mended	May 11, 1939	Not Fixed
l general booking. Nothing to harm	May 18, 1939	Nov. 6, 1939
rs industrial audiences and juveniles ..	May 4, 1939	Not Fixed
neral booking, a box-office masterpiece.	May 4, 1939	Sept. 18, 1939
uitable for children wo-feature programme booking for the nd youngsters	May 4, 1939	Not Fixed
popular booking, a box-office certainty asses, family included	May 25, 1939	Not Fixed
rinner for the masses and juveniles on star values	May 18, 1939	Not Fixed
light booking. Family appeal strong..	May 18, 1939	Not Fixed
ar booking, one with exploitation values.	May 4, 1939	Not Fixed
eal to youngsters ort for industrial and juvenile audiences	May 25, 1939	Not Fixed
two-feature programme booking. Good family	May 4, 1939	Not Fixed
ht entertainment for all classes and particular	May 11, 1939	Sept. 18, 1939
popular booking. Nothing to harm rs	May 11, 1939	Not Fixed
l specialised hall booking. Not for	May 4, 1939	Not Fixed
general booking. Box-office stuff for . Nothing to harm youngsters	May 11, 1939	Not Fixed
specialised hall booking. Not for	May 4, 1939	Not Fixed
pular booking. Nothing to harm rs	May 4, 1939	Not Fixed
booking for the masses and family ..	May 4, 1939	Aug. 14, 1939
mass booking. Hardly suitable for	May 18, 1939	Not Fixed
ht booking for all classes, family	May 18, 1939	Oct. 9, 1939

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
*Missing People, The ..	Grand National	71 min.	A	6,390 ft.	Will Fyffe, Kay Walsh, Lynn Harding	First-rate star, author and title booking for the crowd. Nothing to harm youngsters	May 25, 1939	Not Fixed
Modern Miracle, The ..	20th Century-Fox	97 min.	U	8,840 ft.	Don Ameche, Loretta Young, Henry Fonda	Excellent general booking. Great for the family	May 11, 1939	Not Fixed
Mystery of the White Room	General F.D. (Universal)	56 min.	A	5,043 ft.	Bruce Cabot, Helen Mack, Joan Woodbury	First-rate crime entertainment for the masses. Hardly suitable for children	May 25, 1939	Not Fixed
Mystery Plane	Pathe	61 min.	U	5,510 ft.	John Trent, Marjorie Reynolds, Peter George Lynn	Good support for the industrial element and youngsters	May 4, 1939	Not Fixed
Panama Patrol	Grand National	69 min.	A	6,274 ft.	Leon Ames, Charlotte Wynters, Adrienne Ames	Good support for popular halls. Safe for juveniles	May 25, 1939	Not Fixed
Prison Train	Grand National	62 min.	A	5,681 ft.	Fred Keating, Linda Winters, Alexander Leftwich	Useful two-feature programme booking for the masses. Unsuitable for youngsters	May 11, 1939	Not Fixed
*Secret Journey	Anglo-American	70 min.	U	6,300 ft.	Basil Radford, Sylvia St. Claire, Thorley Walters	Average two-feature programme booking. Safe for the family	May 25, 1939	Not Fixed
Smashing the Spy Ring ..	Columbia ..	61 min.	U	5,559 ft.	Ralph Bellamy, Fay Wray, Walter Kingsford	Sound programme for the majority. Will appeal to youngsters	May 4, 1939	Not Fixed
Star Reporter, The ..	Pathe	61 min.	A	5,663 ft.	Warren Hull, Marsha Hunt..	Good popular booking. Nothing to harm youngsters	May 11, 1939	Not Fixed
Story of Vernon and Irene Castle, The	RKO-Radio ..	92 min.	U	8,344 ft.	Fred Astaire, Ginger Rogers, Walter Brennan	Excellent general booking, a box-office certainty for all classes, family included	May 11, 1939	Not Fixed
Streets of New York ..	Pathe	73 min.	A	6,600 ft.	Jackie Cooper, Martin Spellman, Dick Purcell	Cast-iron booking for the masses and family ..	May 11, 1939	Not Fixed
Sweepstake Racketeers ..	Pathe	61 min.	A	5,579 ft.	Russell Gleason, Shirley Deane, J. M. Kerrigan	Good two-feature programme booking. Safe for the family	May 11, 1939	Not Fixed
Swift Vengeance	RKO-Radio ..	61 min.	A	5,471 ft.	Tim Holt, Virginia Weidler, Ace the Wonder Dog	Good two-feature programme booking. Good for youngsters	May 11, 1939	Not Fixed
*Trouble for Two ..	Anglo-American	46 min.	U	4,200 ft.	Anthony Hulme, Mavis Claire, C. Denier Warren	Quota fill-up for the uncritical. May amuse youngsters	May 25, 1939	Not Fixed
*Two Days to Live ..	Anglo-American	45 min.	U	4,017 ft.	Richard Goolden, Ernest Sefton, Phyllis Calvert	Handy quota second for most audiences. Safe for juveniles	May 25, 1939	Not Fixed
Union Pacific	Paramount ..	135 min.	U	12,132 ft.	Barbara Stanwyck, Joel McCrea, Robert Preston	Outstanding general booking. Great for youngsters	May 25, 1939	Not Fixed
Week-End Madness ..	Renown ..	62 min.	A	5,700 ft.	Valerie Hobson, G. P. Huntley, Jun., Paul Hervey	Useable support for the unsophisticated. Safe for youngsters	May 11, 1939	Not Fixed
Whispering Enemies ..	Columbia ..	61 min.	A	5,576 ft.	Jack Holt, Dolores Costello, Addison Richards	Reliable star booking for the masses. Safe for youngsters	May 18, 1939	Not Fixed
Women in the Wind ..	Warner ..	62 min.	A	5,430 ft.	Kay Francis, William Gargan, Eddie Foy, Jun.	Very good general booking. Safe for the family	May 4, 1939	Not Fixed
Women Won't Tell ..	Renown ..	55 min.	A	4,997 ft.	Sarah Padden, Gloria Shea, Larry Kent	Useful supporting proposition for smaller halls. Nothing to harm children	May 11, 1939	Not Fixed
REISSUES								
Secrets of F.P.I.	Renown ..	92 min.	U	8,343 ft.	Conrad Veidt, Jill Esmond, Leslie Fenton	Sound revival for popular halls. Should please youngsters	April 6, 1933, and May 25, 1939	Not Fixed
Sing as You Swing ..	New Realm ..	40 min.	U	3,660 ft.	Clapham and Dwyer, Evelyn Dall	Originally reviewed in "Kine," July 15, 1937 ..	May 25, 1939	Not Fixed

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AT'S RELEASED IN JUNE, 1939

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
June 26	Last Warning, The	General F.D. (Universal)	F. 1296	63	A	5,630	Preston Foster	1/12, 1/6	Jan. 26, 1939
„ 5	*Mad About Money	British Lion ..	Br./D.R.1234	77	U	7,011	Lupe Velez, Ben Lyon	1/6	Dec. 1, 1938
„ 19	*Marigold	A.B.P.C. ..	Br./R.1029	73	U	6,666	Sophie Stewart, Patrick Barr, Jean Clyde ..	1/48, 1/12, 1/6 ..	Nov. 3, 1938
„ 12	*Me and My Pal	Pathe	Br./R.1497	73	U	6,626	Dave Willis, George Moon, Pat Kirkwood ..	1/12, 1/6	Feb. 2, 1939
„ 5	Mr. Moto's Last Warning ..	20th Century-Fox	F. 1270	70	U	6,380	Peter Lorre, Ricardo Cortez, Virginia Field..	1/12, 1/6	Jan. 26, 1939
„ 26	*My Irish Molly	A.B.P.C. ..	Br./R.1091	70	U	6,300	Binkie Stewart, Tom Burke, Maureen O'Hara	1/12, 1/6	Dec. 22, 1938
„ 9	*Night Journey	Butcher's ..	Br./E.1325	75	A	6,900	Geoffrey Toone, Patricia Hilliard	1/12, 1/6	Jan. 19, 1939
„ 5	Reckless Ranger	Columbia ..	F. 16149	56	U	5,238	Bob Allen, Louise Small	1/12, 1/6	Mar. 31, 1938
„ 5	Romance is Sacred (Re-issue) ..	Warner	F. 14667	94	A	8,458	Fernand Gravet, Joan Blondell	1/48, 1/12, 1/6 ..	May 6, 1937
„ 5	Silver Lining (Re-issue)	Butcher's ..	F. 7626	59	A	5,156	Maureen O'Sullivan	1/12, 1/6	July 7, 1932
„ 5	Storm Over Bengal	British Lion (Republic)	F. 1277	65	U	6,028	Patric Knowles, Rochelle Hudson	1/12, 1/6	Jan. 26, 1939
„ 5	Strange Faces	General F.D. (Universal)	F. 1088	66	A	5,905	Frank Jenks, Dorothea Kent	1/12, 1/6	Dec. 1, 1938
„ 5	Sunset Trail	Paramount ..	F. 1120	68	U	6,140	William Boyd	1/12, 1/6	Dec. 15, 1938
„ 12	Thanks for Everything	20th Century-Fox	F. 1235	72	U	6,583	Adolphe Menjou, Jack Oakie, Jack Haley..	1/48, 1/12, 1/6 ..	Jan. 12, 1939
„ 19	They Made Me a Criminal ..	Warner	F. 1475	92	A	8,239	John Garfield, "Dead End" Kids	1/48, 1/12, 1/6 ..	Mar. 9, 1939
„ 26	Tom Sawyer, Detective	Paramount ..	F. 1332	56	A	5,027	Donald O'Connor	1/12, 1/6	Feb. 2, 1939
„ 5	Topper Takes a Trip	United Artists ..	F. 1414	79	A	7,219	Constance Bennett, Roland Young, Billie Burke	1/48, 1/12, 1/6 ..	Feb. 16, 1939
5	*You're the Doctor	Butcher's ..	Br./E.831	78	U	6,800	Barry K. Barnes, Googie Withers	1/12, 1/6	Oct. 20, 1938
5	Youth Takes a Fling	General F.D. (Universal)	F. 1089	78	U	6,894	Joel McCrea, Andrea Leeds	1/48, 1/12, 1/6 ..	Dec. 1, 1938

Stars.	Poster.	"Kine." Review Date.
atric Knowles, Donald Woods	1/6	Mar. 9, 1939
on, Arthur Lake, Larry Simms	1/12, 1/6	Jan. 19, 1939
le, Cecilia Parker	1/48, 1/12, 1/6 ..	Feb. 2, 1939
Anne Nagel, Sidney Blackmer	1/12, 1/6	Mar. 16, 1939
.. ..	1/12, 1/6	Jan. 26, 1939
l, Jean Arthur, James Gleason	1/6	May 28, 1936
Jean Hersholt, Claire Trevor..	1/48, 1/12, 1/6 ..	Feb. 16, 1939
Una Merkel, Ann Rutherford	1/48, 1/12, 1/6 .	Feb. 23, 1939
, Franchot Tone	1/48, 1/12, 1/6 .	Jan. 12, 1939
Anita Louise	1/48, 1/12, 1/6 ..	Mar. 9, 1939
ore, Peter Holden, Virginia	1/12, 1/6 .. .	Feb. 2, 1939
, Ralph Bellamy, Karen Morley	1/6	July 4, 1935
an Hersholt	1/12, 1/6 .. .	Mar. 20, 1930
Rita Hayworth	1/12, 1/6 .. .	Jan. 12, 1939
, Robert Young, George Burns	1/48, 1/12, 1/6 .	Feb. 23, 1939
.. ..	1/48, 1/12, 1/6 .	Mar. 30, 1939
ngs, Helen Mack	1/12, 1/6	Jan. 19, 1939
g	1/12, 1/6	Mar. 30, 1939
jou, Roger Daniel, Dolores	1/48, 1/12, 1/6 ..	[illegible] 9, 1939

• Titles marked with an asterisk denote British Pictures. † In colour

"GOODBYE, MR. CHIPS"

Scenes from GOODBYE, MR. CHIPS, the screen version of James Hilton's famous novel which Metro-Goldwyn-Mayer will shortly present in London. Robert Donat appears as Mr. Chipping and Greer Garson as his wife. An outstanding cast supports these principals of the film which Sam Wood directed and Victor Saville produced for M-G-M British Studios

"DODGE CITY"

Some scenes from the First National Technicolor production, DODGE CITY, starring Errol Flynn, with Olivia de Havilland, Ann Sheridan, Frank McHugh, Alan Hale, Bruce Cabot, Victor Jory and Henry Travers. It will be Trade shown on Tuesday, July 4, at 8.30 p.m., at the Cambridge Theatre

"THE GOOD OLD DAYS"

Max Miller in scenes from his latest comedy, THE GOOD OLD DAYS, which First National will Trade show on Tuesday, June 6, at 8.30 p.m. The supporting cast includes Hal Walters, H. F. Maltby, Phyllis Monkman, Kathleen Gibson and Martita Hunt

GOVERNMENT TO ADJUST FILM DUTIES TAX

Hope that Easements Will Meet Difficulties

PATIENCE ASKED WHILE AMENDMENTS CONSIDERED

THE Industry has good reason now to look for some solid concession during the Committee stage of the Finance Bill as a result of their efforts to induce the Chancellor of the Exchequer to modify his new Budget duties.

An assurance that the Government was contemplating making certain adjustments and easements in connection with the proposed new duties on film stock was given on Thursday in the House of Commons by Captain H. F. C. Crookshank, Financial Secretary to the Treasury.

Capt. Crookshank was replying to criticisms of the duties voiced by Miss Horsbrugh during the second reading of the Finance Bill. He declared that the Chancellor of the Exchequer was now giving careful consideration to the representations submitted by the Trade deputation.

There were, however, so very technical and complicated problems involved that it would be necessary, he said, to await the outcome of the survey without pressing for an indication of the Government's intentions in regard to relief for any particular section of the Industry.

With the passage of the second reading, the House, after recess, will proceed to discuss any amendments that may have been tabled.

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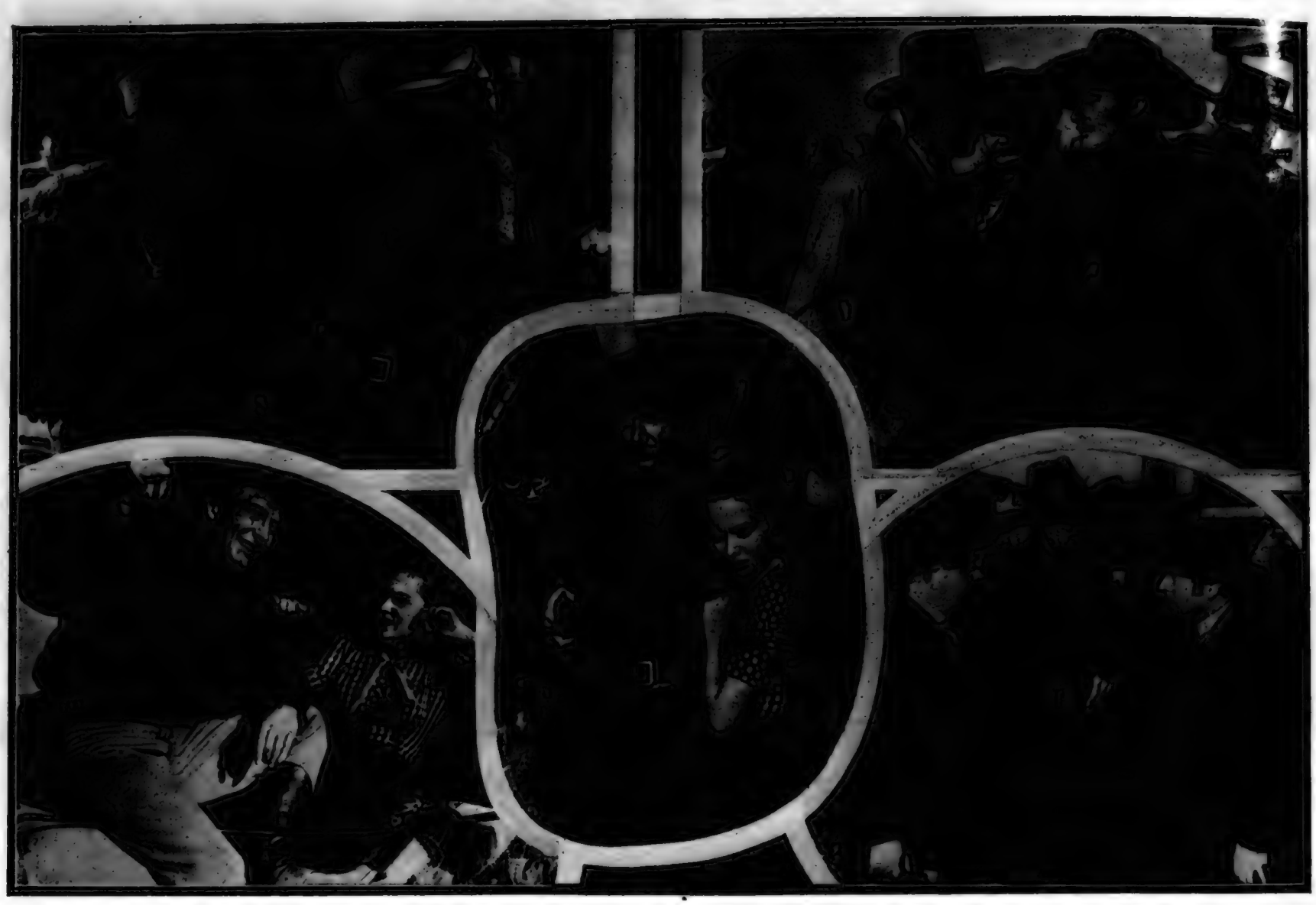
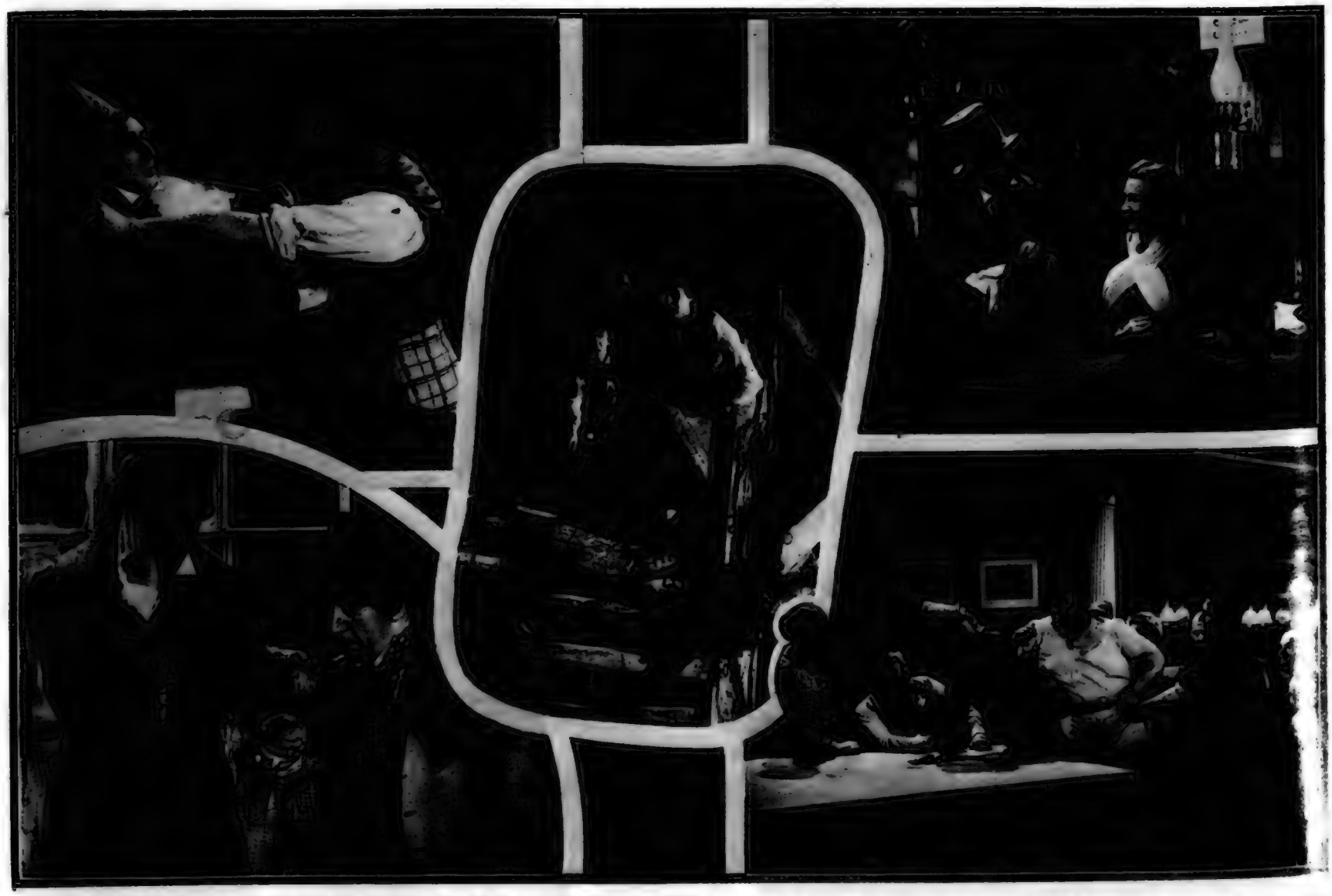


Some scenes from the First National Technicolor production, DODGE CITY, starring Errol Flynn, with Olivia de Havilland, Ann Sheridan, Frank McHugh, Alan Hale, Bruce Cabot, Victor Jory and Henry Travers. It will be Trade shown on Tuesday, July 4, at 8.30 p.m., at the Cambridge Theatre

"THE GOOD OLD DAYS"



Max Miller in scenes from his latest comedy, THE GOOD OLD DAYS, which First National will Trade show on Tuesday, June 6, at 8.30 p.m. The supporting cast includes Hal Walters, H. F. Maltby, Phyllis Monkman, Kathleen Gibson and Martita Hunt

GOVERNMENT TO ADJUST FILM DUTIES TAX

Hope that Easements Will Meet Difficulties

PATIENCE ASKED WHILE AMENDMENTS CONSIDERED

THE Industry has good reason now to look for some solid concession during the Committee stage of the Finance Bill as a result of their efforts to induce the Chancellor of the Exchequer to modify his new Budget duties.

An assurance that the Government was contemplating making certain adjustments and easements in connection with the proposed new duties on film stock was given on Thursday in the House of Commons by Captain H. F. C. Crookshank, Financial Secretary to the Treasury.

Capt. Crookshank was replying to criticisms of the duties voiced by Miss Horsbrugh during the second reading of the Finance Bill. He declared that the Chancellor of the Exchequer was now giving careful consideration to the representations submitted by the Trade deputation.

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Capad presents

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Real people—Real problems
A human document—Supercharged with action

JIMMY HANLEY · EDWARD RIGBY · MARY CLARE
EDWARD CHAPMAN · PHYLLIS STANLEY · JILL FURSE
NAN HOPKINS · RICHARD AINLEY · MICHAEL WILDING

Produced by MICHAEL BALCON

Directed by PEN TENNYSON

TRADE SHOW
CAMBRIDGE THEATRE
MONDAY, JUNE 5th, at 8.30 p.m.
Preceded by "Speed the Plough"

ASSOCIATED BRITISH FILM DISTRIBUTORS • A.T.P. HOUSE • 169-171 OXFORD STREET • W.1

"THERE AIN'T NO JUSTICE"

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C.E.A. ALARM AT LIKELY SPREAD OF TELEVISION

Booking Clause to Forbid Diffusion?

NORTHERN SUGGESTS BOYCOTT OF NEWSREEL 'OFFENDERS'

THE possible result of the spread of television to the provinces was discussed at the last meeting of the Northern Branch members, who particularly criticised the diffusion of newsreels. A recommendation to the General Council was passed that contracts should be endorsed and that diffusion of the newsreels concerned should not be permitted.

A definite stiffening of rentals had been noticed, it was stated, since the introduction of the new Customs and Excise Duties.

Four members of the Northern C.E.A. who took prominent parts in the branch's discussion on television and Western Electric service charges. Left to right, T. F. Massicks, T. H. Scott, E. R. Eadie and F. W. Morrison

W. S. Gibson presided.

In his General Council report, W. CARR said that another problem facing the Trade was what would happen when television became national. If the Postmaster-General listened to the representations being made by the Radio Manufacturers' Association television would be right throughout the country in a very short time. Another important point was whether certain films were to be allowed by the renters to be televised.

E. R. EADIE said they should insist that no films should be televised.

W. CARR said the newsreel people had been asked not to allow their newsreels to be shown. The television people knew quite well that the best item in their programme to-day was the newsreel film.

"I would suggest that every member should definitely refuse to take a film if he knows it is going to be televised," said B. RENWICK.

In reply to F. TABRAHY, who asked what fee the B.B.C. paid for the newsreels, W. CARR stated he understood the fee was 15 guineas, and the newsreel was televised twice each day.

Strong Stand Demanded

F. W. MORRISON suggested that if exhibitors showed a strong opposition to the newsreel people it would not take them long to realise they were jeopardising their main source of income of several thousand pounds a week for a paltry £20 or so.

"Why not make a stand now against the televising of films?" observed T. H. Scott, "and back it up at the Blackpool Conference? We could decide to boycott anyone permitting their newsreels to be televised."

B. RENWICK asked whether it was correct that televising of newsreels had been taking place over two years and if so why nothing had been done sooner by the Association to stop it.

E. J. HINGE, the president of the Association, pointed out that until the last month or two television had not amounted to any serious opposition. The whole thing was growing, and it was only just now that the Trade had the problem to fight. Obviously it was not until the London and Home Counties branch themselves brought the problem to the notice of the Association that any action had been taken. It would in the near future become a national problem, because of the introduction of television in the provinces. No one was falling asleep on the job and exhibitors' interests were being closely watched.

"Null and Void"

A member stated at this point that he had made a note that he would not in future book either of the two newsreels which were being televised.

"I would submit," observed T. MASSICKS, "that instead of adopting that attitude, members should endorse their newsreel contracts: 'That in the event of facilities being granted for the televising of the newsreel specified in this contract, within the area, then this contract shall become null and void.'"

E. R. EADIE suggested that a resolution on this subject should be adopted and passed on to the other branches.

"My view," observed W. CARR, "is that the newsreel people will have withdrawn their newsreels from the B.B.C. by the time the next General Council meeting arrives."

The following recommendation to General Council was then adopted on the proposition of C. CHIPCHASE, seconded by W. CARR:

"That all members of the Association be recommended to endorse, with a rubber stamp, all their film contracts with the following clause:

"'It is hereby agreed that the renter will not permit the subject of this contract to be televised.'"

Co-ordination of Appeals

Correspondence was read by ALFRED SMITH (secretary) which he had had with the local secretary of the National Service Committee in respect to a request for facilities at local kinemas for a speaker. The secretary had pointed out that in view of the growing number of appeals approach was being made by the Association headquarters to the National Defence headquarters on the subject, and that as far as local appeals were concerned, they should be addressed to him and not to individual kinemas.

On the proposition of C. CHIPCHASE, seconded by G. H. BOLAM, the following resolution was adopted:—

1. That the request for speakers to address audiences from kinema stages be not entertained and the applicant advised that if the necessary material is embodied in a short film, say, 250 ft. in length, running time about two and a half minutes, this would receive the favourable consideration of the members.

2. That the branch secretary be instructed to apply to the Newcastle Local Authority for a complete list of National Service appeals and advise each one by letter that whilst the members of this branch are very desirous of giving all assistance they possibly can, all future applications must be made direct to the branch secretary.

At this stage the SECRETARY announced he had just received a request by telephone from the Lord Mayor of Newcastle for permission to address the members. After some consideration the request was granted, and the Lord Mayor, on his arrival, appealed to exhibitors to give all the support they could to the request for speakers during National Service week on Tyneside.

Summer Conference

The CHAIRMAN reported that a programme for the Summer Conference was being completed, and the local Committee, working in conjunction with head office and the co-host branches, had matters well in hand.

Accommodation at the hotels was being taken up, and he strongly appealed to all members to make a special effort to attend this year and thus support their own president, E. J. Hinge.

C.T.B.F. Thanks

The SECRETARY read a letter of thanks from R. C. O. Viveash, secretary of the Trade Benevolent Fund, for a cheque for £105 sent as a donation as the result of the branch annual Trade Ball, held on January 20. It was agreed that the thanks of the members be recorded to all concerned with this effort, and particularly T. F. Massicks, for the amount of time and attention he had given in connection with organising the function.

Emergency Committee

The CHAIRMAN reported that arrangements were being made by the Association for the regrouping of branches in the event of a national emergency. It was necessary, therefore, to appoint a small committee for this purpose, and the following were appointed: Chairman, W. S. Gibson; vice-chairman, W. Carr; secretary, Alfred Smith.

Barring Committee

C. CHIPCHASE stated that as the Unfair Bar Committee appointed by the branch would shortly be meeting the local renters' representatives to consider complaints, he appealed to members having such complaints to submit them in writing to the branch secretary with as little delay as possible.

It was agreed that unless business of an urgent nature arose no general meeting of the branch be held during June, July or August.

A Conference Subject

The CHAIRMAN reported that the suggestion which had been made for a speaker from the Yorkshire Council for Further Education to address the Conference at Blackpool had now been adopted and arrangements would be made for a speaker to attend. E. J. HINGE informed the meeting that their chairman, W. S. Gibson, had been appointed to open this discussion.

Position on W.E. Service Cuts Clarified

REBATE DEPENDENT ON SET'S AGE

THE incidence of the proposed reductions on Western Electric Sound Equipment was discussed at the last meeting of the Northern Branch of the C.E.A., at which it was pointed out that the amount of the rebate was generally dependent upon the age of the set.

It was reported by the Secretary (ALFRED SMITH) that every member had now received particulars of the revised service charges as the result of negotiations between the association and the Western Electric Co., Ltd., which were now recommended to Western Electric users.

In replying to a question by the Chairman (W. S. GIBSON) as to why there was no change in respect to some of the Western Electric users' installations.

W. CARR said that Western Electric had many different sets. Upon inquiring about the other sets, he understood that the older type of sets cost a good deal more to service than the later type.

T. H. SCOTT observed that in January Western Electric reduced his service charges on two sets he had. The Mirrophonic set was reduced by 10s. per week and the old set by 5s. per week. Under the latest revised charges which had just been issued he received no further reduction on the Mirrophonic, but a reduction of 2s. per week on the old set, making a total reduction on the old set since January of 7s. per week.

C. CHIPCHASE stated that he had received no reductions on his Western Electric service charges, but whilst he was rather disappointed he was nevertheless quite satisfied.

"I would like to point out in reply to Mr. Chipchase," observed E. J. HINGE, "although it is quite true that half the types of ordinary sets had not received any reduction that did not mean that half the Western Electric sets had not had any reduction. These types applied to a small proportion of the Western Electric sets throughout the country."

Mr. Hinge added that he would like to say at this juncture that they had been very fortunate in obtaining any reductions at all. Mr. Hinge pointed out that members would not receive these further reductions until they signed renewal contracts.

CHANGE OF ADDRESS

The address of the Splott (Cardiff) Cinema Co., Ltd., has been moved to 10, Museum Place, Cardiff, at which the offices of the following companies are also situated:—

Gabalfa Cinema Co., Ltd.; Splott Construction Co., Ltd.; Luxury Cinema Theatres, Ltd.; Penarth Cinema Co., Ltd.; Rumely Cinema Co., Ltd.

Production Quality and The Box-Office

SHEFFIELD CHAIRMAN ON KINEMAS' NEEDS

REFERENCES to the film tax, production costs, television, air raid precaution and other things with which the film Industry was confronted were made at the annual meeting of the Central Picture House (Sheffield), Ltd., at the Central Picture House, Sheffield.

The chairman (J. E. Skinner) presided and the balance-sheet, which was adopted, showed a profit on the year's working of £6,166 17s. 10d. A dividend of 8 per cent., plus a bonus of 2 per cent. (less tax), on the ordinary shares was declared.

In his remarks Mr. Skinner said that they had had a very satisfactory year and the business done had allowed of considerable expenditure on renovations and improvements. Actually, the gross takings were lower than for the past year, but the company had been able to effect some economies.

Booking Problems

Contrary to some views, he thought that the various film studios had, on the whole, produced more very good pictures last year. At any rate, his company, he said, had been able to get a number of first-class pictures. "We hope that some of the pictures to come forward in the near future," he said, "will maintain public interest in our class of entertainment. The Industry has secured such a definite place in the life of the general public that there are few who do not regard picture shows as a necessity, but this would only continue so long as progress is made in picture production."

"I have referred in former years to the possibility of increased competition, and it now seems that we shall soon be faced with a large first-run house in Norfolk Street and that will mean a new circuit in Sheffield.

In Time of Emergency

Referring to air raid precautions in regard to kinemas, Mr. Skinner said there has been talk that they will close and there is the alternative question whether our patrons could be protected.

Should war develop and warning signals be issued it seems to me that the proper thing would be for the audience to disperse to their homes and their own shelters. Certainly, any great congregation of people under such conditions must be avoided in every possible way. There is the suggestion that kinemas should not open, but I find myself in strong disagreement with that view.

Isy Graham on the Tax

Seconding the report and balance-sheet, Mr. Isy Graham mentioned the serious effect of the film tax. The small kinemas cannot afford it because it is one of those things which you cannot pass on to your patrons," he said.

"Another problem which I feel certain you will have to think about is television. We in the provinces are not exactly at the moment concerned, but I think we shall be affected in another two years. Not so much in regard to legitimate competition but in regard to public houses, clubs, stores, etc., who will give entertainment in competition.

J. T. Dobson was re-elected a director, and E. Ranson Harrison, in proposing a vote of thanks to the management, paid special tribute to the manager, Len Sullivan.

Rejected Middlesbrough Scheme

MINISTRY OF HEALTH TO SETTLE DISPUTE OVER ZONING

An appeal by Thompson's Enterprises, Ltd., Middlesbrough, against the refusal of the town council to approve plans for the erection of a kinema on land at the junction of Cambridge Road and Acklam Road South was the subject of a Ministry of Health inquiry held in Middlesbrough Municipal Buildings when opposition by the Corporation and on behalf of some 48 residents was forthcoming.

C. Cohen, barrister (instructed by Punch and Robson) for appellants, said his clients had built and owned a number of kinemas. On two occasions they had submitted plans for the present proposed kinema and these had been disapproved. The site was zoned for general business purposes to a depth of 80 ft. up Cambridge Road South. All he was asking, apart from the question of the car park, was for the zoning to be altered to include a further depth at the rear of 22 ft.

The owner of the land, a Mr. Robertson, was willing to let them have as much land as was needed.

It seemed absurd that the Corporation should limit that land to small houses and shops when they could have there something erected by people willing to spend a considerable amount of money for a building which would add to the amenities.

H. A. Hill, barrister, for the Corporation and South Tees Joint Town Planning Committee, said the main objection was that the kinema would encroach on the residential character of Cambridge Road.

J. P. Rudd, architect, said Cambridge Road had mixed residential property ranging in value from £500 to about £5,000. The proposed kinema would cost between £10,000-£12,000. It was between two other kinema sites, each about 400 yards away. One of these sites had plans approved nearly ten years ago, but nothing had been done. The second site had been approved by the Minister after being turned down by the council a year ago. Nothing had been built there.

T. Thompson, chairman of Thompson's Enterprises, Ltd., said he had been in the kinema Industry 31 years, having opened the first kinema in Middlesbrough. He was willing to start building the new kinema within a month of permission being granted.

G. J. Knowles, Planning Officer, said the zoning would permit the erection of a kinema if it were smaller than the one proposed. He suggested one to accommodate 750.

A. Morris, inspector, closed the inquiry and intimated that his finding would be announced later.

Bournemouth Palladium Opens

After having been closed for some weeks for redecoration and other improvements, the Palladium, Southbourne, Bournemouth, reopened on Whit Monday. One important feature was the entire rewiring which has been carried out under the personal supervision of James Evans, the resident manager, who is a technician of no small repute.

Patrons will particularly appreciate the gradual raising of the floor, which now enables all to gain an uninterrupted view of the screen from any part of the house.

D

Mr. C. G. DICKINSON
(General Sales Manager Paramount Film Service Limited) **SAID ——**

"Well, BLUE PETER the favourite certainly did the trick in the Derby!

Now here's another winner that'll be a sure-fire favourite everywhere! Book "INVITATION TO HAPPINESS" and join in Paramount's BOX-OFFICE GOLD RUSH!"

JOIN *Paramount's* Box-Office GOLD RUSH, with an INVITATION TO HAPPINESS!

A picture with laughter and heartache . . . tenderness and tears . . romance and longing. A picture so real, so *dramatically perfect*, that it ranks high in the unforgettable masterpieces of human emotion!

Bringing together for the first time these two great stars — IRENE DUNNE and FRED MacMURRAY . . . . produced and directed by WESLEY RUGGLES, the man who gave you that big money maker, "SING YOU SINNERS"

Irene *Fred*

DUNNE • MacMURRAY

IN

Invitation to

with CHARLIE RUGGLES · William Collier SR. Billy Cook, Marion Martin

Produced and Directed by WESLEY R

Happiness
RUGGLES
SCREEN PLAY BY
CLAUDE BINYON
A Paramount Pic
Paramount Pictures
TRADE SHOWS
LIVERPOOL - Paramount Theatre
Tuesday June 6th. 10.45 a.m.
CARDIFF - Capitol Theatre
Tuesday June 6th. 11 a.m.
MANCHESTER - Paramount Theatre
Tuesday June 6th. 10.45 a.m.
GLASGOW - Paramount Theatre
Tuesday June 6th. 10.45 a.m.
BIRMINGHAM - Paramount Theatre
Tuesday June 6th. 10.30 a.m.
NEWCASTLE - Paramount Theatre
Tuesday June 6th. 10.30 a.m.
LEEDS - Paramount Theatre
Tuesday June 6th. 11 a.m.
BELFAST - Classic Cinema
Thursday June 8th. 10.45 a.m.

"PROMOTERS HAVE SEEN RED LIGHT"

Sheffield Chairman on Redundancy

ABBEYDALE P.H. DECLARE 3½ PER CENT.

RUMOURS of other companies contemplating building kinemas in the vicinity were referred to at the nineteenth annual meeting of the Abbeydale Picture House, Ltd., by the chairman, J. E. Skinner.

The profit for the year, after providing for income tax, interest, etc., amounted to £3,111 0s. 8d., which, with a balance of £329 4s. 10d. brought forward, amounted to a total profit of £3,440 5s. 6d. A dividend of 5½ per cent. (less tax) was declared.

"Many new kinemas have been built in the city," he added, "and I understand that there will be another new one. There used to be a saying that a population of 10,000 would serve to justify the erection of a picture house seating 1,000 people, but I am afraid that rough idea does not necessarily hold good to-day. There is certainly a fair foundation for the idea, and it might be argued that the Abbeydale district could support another picture house, but I am quite sure that if such were to happen there would not be a fair profit for two.

"We have heard talk and rumours from time to time of new houses that would certainly compete with ours, but I think that the various promoters have seen the red light, and, in my opinion, very wisely not risked new ventures near here.

"If such did take place then we would suffer to some extent, and it must be the care of the board to see that our house is maintained in first-class condition in order that it may be attractive to the general public."

I. Graham was re-elected as a director.

INDIAN FINANCE COMPANY

Plan to Organise Industry

Further details are announced of India's new Cine Finance and Banking Corporation of India, Ltd., which has been formed with the idea of contributing to the co-ordination of the various branches of the film Industry in India.

The Corporation's activities are to be departmentalised by the formation of a number of companies which will be financed and controlled by the parent undertaking.

The initial capital is approximately £750,000.

The directors are Lieut.-Colonel Sir Richard Temple, Bart., D.S.O., director of Bombay Talkies, Ltd.; Sir Dhanjishah Bomanji Cooper, Kt., J.P.; Sir Kailas N. Haksar, K.C.I.E., Prime Minister of Bikanir State; Rao Bahadur D. A. Surve, Prime Minister, Kolhapur; Rajya Bhushan; Rai Bahadur Kanhaiyalal Bhandari; Mathhradas T. Assomull; Rai Bahadur Maraindas Pohoomull; Sheth Trikamlal Girdharlal; Rangildas Varajdas Khandwala; Rao Bahadur Ramnath Swaminatha Aiyar; Archie Rowland Thomas; and Mirza Rashid Ali Baig.

MOSS' EMPIRES' INTERIM

Moss' Empires, Ltd., announces an interim dividend of 5 per cent., which is the same as a year ago. For the three previous years the interim has been followed by a final of 5 per cent.

SHARE MARKET

Little Change

THE tendency of the kinema share market, despite the intervention of the Whitsun holidays, was again firm. Once again, the debenture issues stood out. A.B.P.C. 5 per cent. debentures were no less than £5½ higher at £92, while Gaumont 4½ per cent. debentures rose £1 to £77, General Theatres 6½ per cent. debentures £3 to £80, and Odeon 5 per cent. debentures £2½ also to £80.

Further improvement was seen in African Theatres, which were 6d. higher at 32s. 6d., while another notable rise was 1s. to 15s. by Madame Tussaud's preferred ordinary, and in the deferred of the same company, which were 2½d. better at 1s. 9d.

A.B.P.C. 5s. ordinary gained 1½d. at 11s. 4½d.; A.P.P.H. ordinary 3d. at 13s. 9d.; Gaumont "A" ordinary ¾d. at 1s. 3d.; Gaumont preference 3d. at 10s. 4½d.; Moss Empires 3d. at 20s. 3d.; P.C.T. preferred ordinary 6d. at 20s. 3d., and P.C.T. Construction 7 per cent. preference 3d. at 21s. 3d.

On the noteworthy television achievements recently, Scophony came into strong demand, and the 5s. ordinary rose 6d. to 3s. 9d.

Sound City Films 6 per cent. preference were the only weak feature of note. They fell 9d. to 1s. 3d.

New Companies Registered

NEW PRIVATE COMPANIES

Adelphi Films, Ltd.—Registered May 19. Capital, £2,000 in 10,000 ordinary shares of 1s. and 1,500 6 per cent. cumulative preference shares of £1 each. Film producers. Solicitors: Gassman & Gassman, Halton House, 20/23, Holborn, E.C.1. Registered office: Halton House, 20/23, Holborn, E.C.1.

Playhouse (Gravesend), Ltd.—Registered May 18. Capital, £600 in 350 10 per cent. participating preference and 130 ordinary "A" shares of £1 and 500 ordinary "B" shares of 4s. each. Theatre and kinema proprietors, etc. The directors are: Charles Corder, 26, Hazlitt Road, W.14; Frank Stanmore, Flat 3, St. Andrews House, Mercer Street, W.C.2; and Robt. J. Cullen (chairman), 10, Riverview Gardens, Barnes, S.W.13, deemed to have been appointed by the participating preference, ordinary "A" and ordinary "B" shareholders respectively. Secretary: H. G. Johnson. Registered office: The Playhouse, Peacock Street, Gravesend, Kent.

MUNI AND DAVIS CO-STARRED

A scene from JUAREZ, starring Paul Muni and Bette Davis, which Warner is Trade showing at the Cambridge Theatre on Wednesday, June 14, at 8.30 p.m.

UNION CINEMAS LOSE APPEAL

Theatre Controller's Claim Upheld

The Court of Appeal, consisting of Lords Justices MacKinnon and du Parcq and Mr. Justice Atkinson, on May 25 heard an appeal by Union Cinemas, Ltd., Regent Street, London, from the decision of Mr. Justice Stable in the King's Bench Division awarding £1,381 to Ernest Ralph Adams on his claim for arrears of salary and damages for alleged wrongful dismissal.

Mr. Adams's case was that he was employed by Union Cinemas, Ltd., as theatre controller, from June, 1937, at a salary of £2,000 a year and that on November 5, 1937, his engagement was improperly terminated by one month's notice.

Mr. Justice Stable held that Mr. Adams was entitled to six months' notice and awarded him £833 damages for wrongful dismissal and the balance of the £1,381 for arrears of salary.

The appeal by Union Cinemas was on the ground that Mr. Adams had proved that there was an oral contract of service with them for two years at £2,000 a year, but that as there was no written memorandum of the contract to satisfy the Statute of Frauds the contract was unenforceable.

Without calling on counsel for the respondent the Court dismissed the appeal.

Giving judgment, Lord Justice MacKinnon said he did not think there was any definite agreement for two years, nor ought the court imply, from the evidence, that there was a yearly hiring. The Statute of Frauds, therefore, did not apply. He considered that there was an agreement that Mr. Adams should do the work of controller at a salary of £2,000 a year for an indefinite period until a written agreement was prepared. Its preparation might well take some time. Having regard to the position Mr. Adams occupied he was entitled to a reasonable notice and the period of six months found by the trial judge was reasonable and proper.

The appeal failed and would be dismissed.

Lord Justice du Parcq and Mr. Justice Atkinson concurred.

Leave to appeal to the House of Lords was refused.

Odeon Midland Managers' Convention

A convention of Midland managers of the Odeon Circuit to discuss various domestic problems was held at the Midland Hotel, Birmingham, last week.

In addition to Oscar Deutsch, the conference, which included a luncheon, was attended by representatives of the general managers' department, Birmingham, and also of the London offices.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord. ..	32/-	32/6	+ -/6
Assoc.Brit.Pic.Corp. 5/- Ord.	11/3	11/4½	+ -/1½
,, 6% Pref.	18/9	18/9	—
,, 5% Debs.	£86½	£92	+ £5½
A.P.P.H. Ord.	13/6	13/9	+ -/3
Assoc. Talk. Pic. Ord. 5/- ..	-/1½	-/1½	—
Baird Tele.20% Pref.Ord. 2/6	1/-	1/-	—
,, Defd. Ord. 2/6 ..	1/1½	1/1½	—
Brit. & Dom. Films £1 ..	1/-	1/-	—
Brit. Lion Pref. Ord. ..	3/3	3/3	—
Capital & Prov. News 5/-	3/3	3/3	—
Gains. Pic. Ord. 10/- ..	2/3	2/3	—
Gaumont British Ord. 10/-	2/9	2/7½	— -/1½
,, "A" Ord.	1/2½	1/3	+ -/0½
,, 5% 1st Pref.	10/1½	10/4½	+ -/3
,, 4½% New Debs. ..	£76	£77	+ £1
General The. Pref.	7/1½	7/1½	—
,, 6½% 1st Mort. Deb. ..	£77	£80	+ £3
Kinemas	5/-	5/-	—
London Pavilion £1 Ord. ..	10/6	10/7½	+ -/1½
,, 6% £1 Pref.	16/6	16/6	—
London and District	-/4½	-/4½	—
Mde. Tussaud New 1/- Def.	1/6½	1/9	+ -/2½
,, £1 Prefd. Ord. ..	14/-	15/-	+ 1/-
Moss Empires £1 Ord. ..	20/-	20/3	+ -/3
,, £1 Cum. Pref. ..	15/9	15/9	—
Odeon 5/- Ord.	5/6	5/6	—
,, 5% Debs.	£77½	£80	+ £2½
P.C.T. Ord. 10/-	21/6	21/6	—
,, 7½% Ptg. Pf. Ord. ..	19/9	20/3	+ -/6
,, Cum. "A" Pref. £1 ..	22/6	22/6	—
,, Cum. "B" Pref. £1 ..	21/-	21/-	—
,, Const. 7% Pref. ..	21/-	21/3	+ -/3
Scophony 5/- Ord.	3/3	3/9	+ -/6
Sound City (Films) 5/- Ord.	-/9	-/9	—
,, 6% Pref.	2/-	1/3	— -/9
Stoll Th. Corp.	2/-	1/10½	— -/1½
Twentieth Cent. 5/- Ord. ..	-/3	-/3	—
,, 6% Pref.	-/9	-/9	—
Union Cinemas Ord.	-/6	-/6	—
,, 1st Pref.	3/9	3/9	—
,, 2nd Pref.	1/3	1/3	—
Union Cine. Sub. Pps. 6% Pf.	12/-	12/-	—
,, 4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated.

NORTHERN IRELAND

Two Belfast Halls For Circuit

APOLLO AND COLISEUM TO CHANGE HANDS

It is expected that an early announcement will be made regarding the future of two kinemas in Belfast.

The first is the Apollo on the Ormeau Road, and it is understood that it will shortly become part of the growing Curran Circuit. The Coliseum on the Grosvenor Road is likely to be incorporated with the circuit headed by Messrs. J. Y. Moore and Paddy Pounds, who already have a large interest in the house in question.

Film Praised

"Come Back to Erin" was Trade shown at the Ritz by Vic Allen on behalf of Associated British along with "Spies of the Air." Naturally, the chief interest for local and sentimental reasons was in "Come Back to Erin," and the film won high praise for its excellence as one of the best travel films of Ireland yet produced. Amongst those present were the Lord Mayor of Belfast, Members of the Northern Cabinet and the Ulster Tourist Development Association.

Exhibitor's Enterprise

John Gaston, the owner of the Curzon Cinema, Belfast, has shown great enterprise by taking the huge King's Hall, Belfast, on a long lease and he is having it converted into an ice skating rink.

Back to Films

After a successful season with variety the Hippodrome, Belfast, is now reverting to films, and Harry Murray, who is in charge of the house, hopes by presenting first-class features to beat the fine weather.

NAMES *in the* NEWS

EMERY CHANGES—MANAGER'S TALK TO TEACHERS

Several changes in the management of Emery theatres are announced. **A. J. Stisman**, at present manager of the Weaste Cinema, has been appointed manager of the Rex, Salford.

R. A. Clifton is being moved from the King's, Gainsborough, to take charge of the Weaste hall.

T. Coolican, who for the last two months has been managing the Rex, Salford, has been appointed relief manager for the Emery circuit.

We understand that **I. C. Burgess** has retired from the position of manager of the Palladium at South Shore, Blackpool, and that his successor will be Cliff Ross. On leaving the Palladium Mr. Burgess was presented with a pair of gold pencils from the directors and staff.

R. R. Ford, of Odeon Theatres, Ltd., has visited Middlesbrough, where he spoke to school teachers on the company's scheme for the provision of suitable Saturday morning matinees for children. He said it was desired to find the best possible films and to introduce an educational as well as entertaining element, as an alternative to the present indiscriminate film-going generally experenced. Several teachers gave usual pointers to aid the research.

R. Callender, manager of the Princess Cinema, Peterborough, has transferred to the St. George Cinema, West Bromwich, in a similar capacity, to fill the vacancy caused by the death of Mr. Bannister. His successor at the Princess is **R. L. Bath**, who has had kinema Trade experience with one of the national circuits. The theatres named are in the J. F. Emery Cinema circuit.

S. Colwyn Foulkes, Hon.M.Arch., F.R.I.B.A., of Colwyn Bay, who has designed several of the best known kinemas in North Wales, has been elected president of the North Wales Architectural Society.

Frank Davies, who has been acting as assistant manager to J. Pickering at the Northfield Picture House, Birmingham, has been appointed manager of the Rubery Cinema—the circuit's third hall—which opened to the public on Whit Monday.

The resignation of H. Lennox as one of the exhibitors' representatives on the Croydon Sunday Films Selection Committee has been followed by the appointment in his place of **B. Tyne**, of Associated British Cinemas. It is a condition of Croydon Sunday opening that films shown on Sundays must have the approval of the Committee, on which the Borough Council and the churches also have representatives.

A. E. Meyers has assumed the duties of resident manager at the Scala Cinema, Bath. **E. Harris**, the former manager, is shortly to become associated with a new kinema at Chippenham, Wiltshire. Mr. Meyers was manager of the Scala Cinema some five years ago, but was then transferred to the Savoy Picture House at Shirehampton, near Bristol, remaining there till his return to Bath.

LOSSES FORCE CUT IN DUBLIN CINEMA CAPITAL

Stephen's Green Company's Petition

Before Mr. Justice Gavan Duffy in the Eireann High Court last week an order was made fixing June 26 next for the hearing of a petition on behalf of the Stephen's Green Kinema, Ltd., Dublin, for confirmation by the court of resolutions of the company of December 22, 1938, and January 18, 1939, effecting a reduction of the company's capital from £88,000 to £70,000.

Mr. Overend, K.C., for the company, told the court that the company had been incorporated in 1934, the capital being made up of 52,000 7½ per cent. preferred ordinary shares of £1 each and 44,000 ordinary shares of 5s. each. The building and other matters cost more than had been anticipated. One of the great causes of loss was delay in the erection of the kinema, which did not open for months after the contemplated date, on account of difficulties arising in connection with adjoining property. In this circumstance, it became prudent to reduce the capital.

The proposal, Mr. Overend said, was to reduce the nominal amount of the 5s. ordinary shares to 2s. 6d. each and to change the preferred ordinary shares of £1 each, with a non-cumulative preferential dividend of 6 per cent., and an additional non-cumulative dividend of one-half per cent., for each 1 per cent. over 6 per cent. paid on the ordinary shares. The position of the company's creditors would not be affected by the proposal.

Mr. Justice Gavan Duffy asked were the ordinary shareholders getting something for what they were giving up, and Mr. Overend replied that they were getting a prospect of a dividend that would not be payable otherwise. He thought it would be agreed that the scheme was the fairest possible in the circumstances.

Showing Next Week in London

Astoria.—"Four Girls in White" (M-G-M) and "Going Places" (Warner).

Carlton.—Mon.: "Love Affair" (RKO-Radio) and Wed.: "Louise" (European).

Curzon.—"Carrefour" (United Curzon Corp.) and "Trunk Crime" (Anglo-American).

Davis, Croydon.—"Café Society" (Paramount) and "Always in Trouble" (20th-Fox).

Dominion.—"They Made Me a Criminal" (Warner) and "Thanks for Everything" (20th-Fox).

Empire.—"The Ice Follies of 1939" (M-G-M).

Gaumont.—"Wuthering Heights" (U.A.).

Leicester Square.—"Three Smart Girls Grow Up" (G.F.D.).

London Pavilion.—"Double Crime in the Maginot Line" (U.A.).

Marble Arch Pavilion.—"Love Affair" (RKO-Radio).

Metropole.—"Four Girls in Wh..." (M-G-M) and "King of the Turf" (U...).

New Gallery.—"The Story of Irene ... Vernon Castle" (RKO-Radio).

New Victoria.—"They Made M... a Criminal" (Warner) and "Thanks ... Everything" (20th-Fox).

Odeon.—"The Four Feathers" (U.A.

Paramount.—"The Saint Strikes Ba... (RKO-Radio) and "I'm from Misso... (Paramount).

Paris.—"La Bête Humaine" (U... Curzon Corp.).

Plaza.—"Union Pacific" (Paramount

Regal.—"Jamaica Inn" (A.B.P.C.).

Ritz.—"Honolulu" (M-G-M).

Stoll.—"Storm Over Bengal" (Bri... Lion) and "Youth Takes a Fli... (G.F.D.).

Tivoli.—"The 39 Steps" and "M... About Music" (G.F.D.).

Warner.—"Dark Victory" (First Nationa...

New Films at a Glance

Title and Renter.	R.T and Certificate.	Stars.	Remarks.	Box-Office Angle.
Fighting Deputy, The Equity-British (American).	57 min. (U)	Fred Scott	Weak story with some gun play but not sufficiently actionful for its type.	Moderate Western for smaller halls. Suitable for juveniles.
Grand Jury Secrets Paramount—(American).	63 min. (A)	John Howard, Gail Patrick, Harvey Stephens.	Newspaper-cum-legal melodrama. Story scrappy, but team work good, and last minute thrills exciting.	Fair average booking for the masses. Nothing to harm youngsters.
Naughty but Nice First National—(American).	89 min. (U)	Ann Sheridan, Gale Page, Dick Powell.	Romantic comedy with songs, telling of a young but staid music professor's stormy conversion to "Swing." Story bright, gags smart, numbers tuneful, and staging excellent.	Excellent popular booking. Great for the family.
Return of the 'Cisco Kid, The 20th Century-Fox—(American).	70 min. (U)	Warner Baxter, Lynn Bari, Robert Barrat.	Period outdoor romantic melodrama, a companion picture to "In Old Arizona" and "The 'Cisco Kid." Story conventional, but trimmings popular, cast good and treatment exciting.	Cast-iron booking for the masses and youngsters.
Rose of Washington Square 20th Century-Fox—(American).	85 min. (A)	Tyrone Power, Alice Faye, Al Jolson.	Sentimental musical melodrama. Story scrappy, and Al Jolson's appeal not any too secure, but Alice Faye and Tyrone Power in good form, and numbers tuneful. Feminine appeal obvious.	Star booking for the industrial masses. Safe for youngsters.

REVIEWS FOR SHOWMEN

Rose of Washington Square

20th Century-Fox. American (A). Directed by Gregory Ratoff. Featuring Tyrone Power, Alice Faye, and Al Jolson. 7,764 feet. Release not fixed.

SENTIMENTAL musical melodrama, a follow-up of "Alexander's Ragtime Band." It gambles on the nostalgic value of song, and Al Jolson's ability to stage a come-back. Despite a somewhat obvious triangle story of undeserved and unrequited love, it will score with its tuneful new and post-war numbers, but Al Jolson is a proposition of an entirely different colour. He gives the film all he's got and more, but there is some danger of his particular talents being accepted in the wrong spirit.

Still, there are established star values in Tyrone Power and Alice Faye, both of whom run true to form, to rescue the song-studded entertainment from the pitfalls of the one-man show. It is definitely entitled to the benefit of the doubt. Star booking for the industrial masses.

Story.—Ted Cotter, a black-faced singer in search of fame, is in love with Rose Sergent, a pretty vocalist. She does not return his love, but shares his ambition. They go their respective ways, and in the process of time both become famous. Meanwhile, Rose falls in love with Bart Clinton, a fascinating young man who lives by his wits. Bart is not above cashing in on Rose's potentialities, nor does he draw the line at selling that which is not his, but in spite of his loose character, she marries him.

Immediately after the ceremony he tries to stave off court proceedings, but fails, and finds himself arrested on a criminal charge. Big-hearted Ted goes bail for him, but he jumps bail. Rose is rehearsing a new number "My Man," and this happens to be applicable to her devotion to Bart. He hears it, gives himself up, and the tale ends with Rose promising to wait for his return from jail.

Acting.—Alice Faye acts naturally and with no little charm, as Rose, and at the same time puts over the pleasantly reminiscent numbers as only she can. Her's is a full and satisfying performance. Tyrone Power is also good, as Bart. He is true to type, and never makes the mistake of going out for sympathy.

But Al Jolson takes it on the chin a little too willingly, as the unselfish Ted. He is not helped by the dialogue, much of which is the heritage of the novelette As for his singing, this will stand or fall on the individual hearer's reaction to "Mammy." William Frawley, Joyce, Compton, Hobart Cavanaugh, and E. E. Clive are the best of the supporting players.

Production.—Here is a picture in which the story is the slave of song; in other words, every scene in the triangle plot is so contrived to make possible and plausible the introduction of a popular number. The score includes "Toot, Toot, Tootsie, Goodbye," "Ja-Da," "The Vamp," "Pretty Baby," "My Man," "I'm Sorry I Made You Cry," "I'm Just Wild About Harry," "California, Here I Come," "Rose of Washington Square," and "Mammy."

The last-named brings us to Al Jolson. He cannot compete with Tyrone Power as an actor, and neither is he as good a singer as Alice Faye, but he is a memory come to life, and, either for good or ill, is the mainspring of the entertainment. On his shoulders also is borne the brunt of sentiment.

However, it is as a song album rather than an exposition of intelligent drama that the film will register, and it is because of this that story shortcomings and stellar doubts can be comfortably ignored. With or without Al Jolson it fills a niche in popular musical entertainment. Incidentally, there is evidence of feminine appeal.

Points of Appeal.—Tuneful numbers, star values, colourful staging, slight human angle, and effective orchestration.

Naughty But Nice

First National. American (U). Directed by Ray Enright. Featuring Ann Sheridan, Dick Powell and Gale Page 8,010 feet. Release not fixed.

ROMANTIC comedy with song, telling of a young but staid music professor's stormy conversion to "Swing." The story is preposterous, and, what is more, there is more padding than plot, but the characters are good, the gags smart, the numbers tuneful, and the staging excellent. It adds up to capital light entertainment by the time it ends. Excellent popular booking, one with real star values.

Story.—Donald Hardwick, staid professor of music at a famous college, lives with his old-maidish aunts, Penelope, Henrietta and Annabella. He composes a rhapsody and sets off for New York to sell it. Much to his aunts' dismay he decides to stay with another aunt, Martha. Martha had disgraced her family many years before by running off with a ragtime saxophone player. Aunt Martha, now a widow and leader of a modern musical set, introduces Donald to Eddie Clark, a publisher.

Linda McKay, one of Eddie's lyric writers, sees possibilities in Donald's rhapsody and persuades Eddie to buy it. Donald is bucked, but he has a shock and is disgraced in academic circles when his music is later set to a swing number, "Hooray for Spinach." Although Donald scorns commercial success, Sam Hudson, a rival publisher, stops to every trick to try to make him sign on the dotted line. Donald's inability to distinguish lemonade from a "hurricane," a drink of tremendous potency, complicates matters, but after many hectic ups-and-downs, culminating in Aunt Penelope having to acknowledge a skeleton in her cupboard in order to save Donald from a charge of plagiarism, he is converted to "Swing," marries Linda and sets to work to turn out winners for Eddie.

Acting.—Dick Powell contributes a clever comedy portrayal as Donald, Gale Page is a spirited Linda, Ann Sheridan has no difficulty in turning on sex appeal as a blues singer and one of Hudson's decoys, Helen Broderick puts over many a good crack as Aunt Martha, and Zasu Pitts, Vera Lewis and Elizabeth Dunne are amusingly old-maidish as Aunts Penelope, Annabella and Henrietta. Allen Jenkins and Maxie Rosenbloom are the best of the support.

Production.—The two aspects of music, the academical and the popular, are equally represented by the crazy story, and each is the object of bright banter. The types, too, are well drawn, neatly shuffled, and set in an atmosphere that heightens the fun through the artful aid of incongruity. Other cheery attributes are spirited romance and smart dialogue.

Finally, a word for the orchestration. All the numbers are tuneful, while many are interpreted in a manner that illustrates the wide division between the classic and swing. The entertainment's barmy but bright.

Points of Appeal.—Bright gags, good tunes, excellent characterisation, catchy title, and star values.

The Fighting Deputy

Equity-British. American (U). Directed by Sam Newfield. Featuring Fred Scott. 5,200 feet. Release not fixed.

VERY slight plot dealing with son's vengeance for the killing of his father, a sheriff. There is plenty of gun-play, but action is not very thrilling; too many interludes of indifferent comedy and songs from star. Most likely to please juvenile and unsophisticated audiences.

Story.—Tom Bentley's father, a sheriff, is killed by Scar Adams on the eve of his wedding to Alice Denton. Tom had refused to become acting sheriff because Alice wished him to be a rancher. After the murder Tom rounds up the gang and chases Scar to Denton's ranch, where he discovers that Scar is Denton's son. During a fight Scar is killed by his father, whom he had mortally wounded.

Acting.—Fred Scott is athletic enough, but his personality is not strong. Phœbe Logan makes a buxom and rather heavy heroine. Al St. John supplies light relief as the hero's "buddy."

Production.—Poor continuity helps to make the plot drag and the story lose interest. Interpolated comedy is weak. Scenic qualities are fair and there are one or two chases; mostly, however, the direction has relied on gun fights. Songs are unremarkable.

Points of Appeal.—Usual Western attributes.

The Return of the 'Cisco Kid

20th Century-Fox. American (U). Directed by Herbert I. Leeds. Featuring Warner Baxter, Lynn Bari and Robert Barrat. 6,377 feet. Release not fixed.

PERIOD outdoor romantic melodrama, a companion picture to "In Old Arizona" and "The 'Cisco Kid." Warner Baxter is again in the lead and he adequately preserves continuity of character, while the popular support shows no little versatility and eagerness. There are perhaps moments when the story, or rather series of Robin Hood-like episodes, wears a little thin, but there is always the picturesque to counteract the obvious. Furthermore, there is a spectacular, thrilling and ingenious climax.

All told, the entertainment has an exhilarating story-book quality. Added to this are considerable title and star values. Cast-iron booking for the masses, family and youngsters.

Story.—The 'Cisco Kid, the famous bandit, cheats a firing squad, thanks to Lopez and Gordito, his henchmen. He plans to hold up a stagecoach, but after meeting two of the passengers, pretty Ann Carver and her grandfather, Colonel Brixby changes his mind. It appears that Colonel Brixby is on his way to take over a ranch which a friend, Alan Davis, had been instructed to buy with their savings. On their arrival Alan is in jail, and he tells Ann and the Colonel that Sheriff McNally, bigshot of the town and owner of the deeds, has charged him with stealing the purchase money.

The 'Cisco Kid enables Alan, Ann and the Colonel, who meanwhile had been clapped in jail for protesting, to escape. The 'Cisco Kid is in love with Ann, and to prove his devotion he robs McNally and pays him with his own money for the deeds. He then learns that Ann loves Alan and in his jealous rage he plots to put Alan on the spot. He relents, however, at the last minute, again turns the tables on McNally, and sees that true love takes its course.

Acting.—Warner Baxter is a versatile and agile 'Cisco Kid, Lynn Bari is a pretty Ann, and Robert Barrat is gloriously tough as McNally. Henry Hull rather overdoes things as Colonel Brixby, a comedy character written in the time-honoured Southern tradition, but the supporting players, all of whom are shrewdly cast, make ample amends.

Production.—The story takes a little time to get into its stride; it is slightly impeded by over-acknowledgment of the romantic strain in the 'Cisco Kid's make-up, but once it does it hands out a full-blooded mixture of romance and picturesque rough-stuff.

A fire scene, which prefaces the 'Cisco Kid's rescue of the Colonel and Alan from jail, and the climax, in which an echo valley is used to bluff McNally into thinking that the 'Cisco Kid is accompanied by an army of followers, are outdoor entertainment at its best. Song, comedy, character appeal, and finely composed pictorial complete the entertaining deal.

Points of Appeal.—Lusty, romantic story, straightforward treatment, good character drawing, pleasing sentiment, good thrills, picturesque staging, popular title and star.

Grand Jury Secrets

Paramount. American (A). Directed by James Hogat Featuring John Howard, Gail Patrick, and Harvey Stephens. 5,926 feet. Release not fixed.

NEWSPAPER-CUM-LEGAL melodrama, a picture of pace rather than plausibility. Ambition *versus* ethics is the crux of the story, and the advance of amateur radio the key to its varied action, but with all its manifold interests and significant basic theme it never amounts to much. Its mistake is that of playing down to the industrialites. Fair average two-feature programme booking for the not too sophisticated.

Story.—John Keefe, young reporter and amateur wireless enthusiast, sticks at nothing to get a story. His brother Michael is assistant to the District Attorney. John gets wind that there is a plan afoot to wage war on bucket shop merchants, and secures the facts by placing a secret wireless transmitter in Michael's office. He publishes the story, and his breach of ethics leads to his and Michael's estrangement. Their mother sides with Michael.

Meanwhile, Reedy, head of a sharepushing organisation, murders his partner, who is about to squeal, and plants the blame on an innocent youth. Unknown to Reedy, John has a secret transmitter planted in his office, and this subsequently seals Reedy's guilt. Radio also enables John, who is kidnapped by Reedy, to contact the police.

Acting.—John Howard is not bad as the bombastic John, and Henry Stephens is alive to his responsibilities as Michael, but neither is allowed enough intelligent scope to make much of the ethical side of the theme, let alone the filial. Gail Patrick is graceful in the small part of Michael's girl, Jane Darwell is the complete screen mother as Mrs. Keefe, and Morgan Conway is adequate as the villain.

Production.—There is plenty of excitement at the finish—the amateur radio enthusiasts' rally to the cause of justice is well put over—but the preceding events are too fictional to merit the commotion. It has a cut at practically every theme, but is master of none.

And, another thing, there are no real star values. The best part about it is the serial-like climax.

Points of Appeal.—Fast action, realistic last minute thrills, good staging, and sound cast.

SHORTS OF THE WEEK

† Denotes a colour production

COLUMBIA

†*LITTLE MOTH, BIG FLAME. American (U). One reel. Release not fixed.*—Clever cartoon fantasy, photographed in colour, giving an entirely new and whimsical version of the moth and the flame. Outstanding featurette.

†*BERMUDA, ISLAND OF PARADISE. American (U). One reel. Release not fixed.*—Conventional, but nevertheless interesting and informative travelogue. Colour photography adequate. Safe average fill-up.

A DUCKING THEY DID GO. American (U). Featuring the Three Stooges. Two reels. Release not fixed.—Slapstick comedy, turning on a bogus duck shoot. Gags cast-iron. Very good short for the industrial element.

DOG DOCTORS. American (U). Featuring the Three Stooges. Two reels. Release not fixed.—Exuberant and laughable knockabout comedy, set in a dog clinic. The canine element amplifies the fun. Capital comedy bet for the masses.

YES, WE HAVE NO BONANZA. American (U.). Featuring the Three Stooges. 1,445 feet. Release not fixed.—Western burlesque played on somewhat crude knockabout lines. Fair fill-up for industrial audiences.

A NIGHT AT A MUSIC HALL. American (U.) 958 feet. Release not fixed.—Vaudeville short compered by Pinkey Tomlin, who contributes a song of his own composition. Handy fill-up for most halls.

BOOM GOES THE GROOM. American (U.). Featuring Andy Clyde. 1,559 feet. Release not fixed.—Comedy of a timid salesman who discovers that his prospective bride is interested in his legacy rather than him. The star's inimitable humour puts the obvious over. Sound comedy bet for the majority of halls.

†*GORILLA HUNT. American (U.). 695 feet. Release not fixed.*—A "Colour Rhapsody" cartoon taking the form of a burlesque of "Bring 'Em Back Alive" interest stuff. Sound cartoon offering.

A STAR IS SHORN. American (U.). Featuring Danny Webb. 1,531 feet. Release not fixed.—Hollywood burlesque spun out with comedy impersonations and slapstick. Fair average short for the masses.

KRAZY'S BEAR TALE. American (U.). 647 feet. Release not fixed.—Cartoon burlesque of "Goldielocks and the Three Bears." Suitable for small halls and youngsters.

SAVED BY A BELLE. American (U.). 1,562 feet. Featuring the Three Stooges. Release not fixed.—Slapstick comedy of espionage in a South American earthquake zone. The "cracks" have mass appeal. Good short for the industrial elements.

GRAND NATIONAL

CHAMPIONS OF SPORT. No. 1. British (U). One reel. Release not fixed.—Sporting interest short, with commentary by Harold Abrahams, introducing hurdles champion Donald Finlay, Pam Barton, golf champion, and C. Johnson, all-American high-jumper. Compilation and photography excellent. First-rate featurette.

PARAMOUNT

†*POPULAR SCIENCE, No. 3. American (U). One reel. Release not fixed.*—Interest short demonstrating the mechanical amenities of the modern kitchen and delving into the mysteries of television. Good featurette.

present

MAX MILLER
GOOD OLD DAYS

in THE

with
Hal Walters · Kathleen Gibson · H.F. Maltby · Martita Hun

Directed by
Roy William Neill

Executive Producer
JEROME J. JACKSON

Distributed by

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MAX MILLER
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Executive Producer
JEROME J. JACKSON

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TRADE SHOW
Tuesday Next, June 6th
CAMBRIDGE THEATR
at 8.30 p.m.

"THE FOUR JUST MEN"

An outstanding cast appears in the film version of the popular Edgar Wallace thriller, THE FOUR JUST MEN, which A.B.F.D. will Trade show at the Cambridge Theatre on Wednesday, June 7, at 8.30 p.m. The story of this Michael Balcon-Capad production has been greatly modernised. It was directed by Walter Forde, and presents Hugh Sinclair, Griffith Jones, Francis L. Sullivan, Frank Lawton, Anna Lee, Alan Napier in the cast.

G.-B.'s ANNUAL SPORTS

Big Day at Norbury on June 25

OPEN EVENTS

THE 8th annual gala fete and sports day of the Gaumont-British Sports Club will take place at the G.-B. club grounds, Highbury Avenue, Norbury, on Sunday, June 25.

Special attractions have been arranged to make it even more popular than previous similar functions, and there will be a full track racing programme, for which entries are invited in the open Trade championships from any firm in the industry.

There will be all the fun of the fair, side shows organised by E. H. Lundy, a "Miss Gaumont-British" Health and Beauty Contest for the most attractive girl employed by Gaumont-British; the winner will be given the title of "Miss Gaumont-British" and a silver cup, which will be kept in the office or kinema in which the successful competitor is employed.

Jack Swinburne will produce a G.-B. Amateur Talent Contest, and it will be compered by a famous personality.

There will be dancing on the lawn to Ralph Phillips and his Band, and several famous film stars have promised to attend.

Tickets, price 6d. (children 3d.), and entry forms may be obtained from the Sports Club secretary, R. Redway, New Gallery House, Regent Street. Price of admission on the day is 1s. 2d., including tax.

MANCHESTER SPORTS ASSOCIATION

Formation of Sub-Committees

Cricket, bowling and golf sub-committees were appointed at the meeting of the committee of the newly-formed Manchester and District Cinema Trades Sports Association on Thursday, May 25.

These sub-committees comprise: Cricket: E. G. Milloy (20th Century-Fox), F. A. Harrison (J. F. Emery Cinema Circuit), Bert Jackson (British Lion), B. Lynch (H. D. Moorhouse Circuit), and A. Burgess (Boro' Signs); bowling: J. Brearley (chairman of the Association), Ben C. Gibbs, E. Jennings (Pathé Pictures), R. Gradwell (Empress, Pendleton), W. Woolstencroft, and J. Bousteard (director Buxton and High Peak Entertainments); golf: Norman Wild (Paramount Pictures), C. S. MacGregor (First National), A. Sockolov (Electric Cinema Printing), and C. Littler (secretary Manchester Branch C.E.A.).

The committee arranged to inspect on Tuesday, May 30, prospective headquarters of the Association within easy reach of the centre of the city. The site in view has a bowling green and tennis courts and other amenities.

The first cricket match of the season will be played on Sunday next, June 4, versus the Manchester Regiment at Ladysmith Barracks, Ashton-under-Lyne. The Trade team will be selected from: E. G. Milloy, F. A. Harrison, C. H. Evans, F. R. Emery, R. G. Emery, B. Lynch, H. Patten, Bert Jackson, A. J. ("Gus") Risman, Norman Wild, H. Dawson, W. Hodgson and Emlyn Williams.

RUBERY'S HOLIDAY OPENING

Coun. W. T. Hodge's Latest

Whit Monday brought an addition to the circuit controlled by Northfield Pictures, Ltd., Birmingham, of which Coun. W. T. Hodge is chairman. The occasion was the opening of the Rubery Cinema, Bristol Road South, Rubery.

The task of introducing Coun. Major Jordan and the directors was ably fulfilled by H. C. Pickering, general manager of the circuit.

Congratulating Mr. Melley, of Melley Bros., Ltd., Redditch, builders, upon the admirable manner in which the kinema had been erected, Alfred Hodge handed to him a testimonial expressing his company's satisfaction and appreciation. He also gave Mr. Melley a gold watch as a personal souvenir.

Acknowledging the gifts, Mr. Melley expressed the sincere hope that the venture would meet with the success it deserved by reason of the enterprise shown by the Hodge brothers.

In declaring the Rubery Cinema open Coun. Jordan declared that, although residents had had to wait a few years for their own kinema, so beautiful and comfortable a building was well worth waiting for. They had every reason to be proud of it because not only were its directors Britishers but only British materials had been used in its construction.

Coun. Jordan was thanked for his services by Coun. W. T. Hodge. In moving the vote of thanks Coun. Hodge said that patrons must not always expect super-films. He assured them, however, that the best available programmes would always be provided. He announced that the whole of the takings at matinée would be handed over to the Bromsgrove Cottage Hospital.

The Rubery is in charge of F. A. Davies, who for the past three years has been assistant to Mr. Pickering at the Northfield Picture House, Birmingham.

Designed by H. W. Simster, of Birmingham, the Rubery seats 1,020 persons. Its projection room houses G.-B. Magnus projectors and the latest B.T.P. soundset.

Sam Sax, executive producer W.B.-F.N. at Teddington, goes over the script of THE CONFIDENTIAL LADY with Ben Lyon

Columbia Schedules 42 for Next Season

4 SERIALS AND 130 SHORTS IN "BIGGEST EVER" BUDGET

THE new season's schedule announced by Columbia will consist of 42 features. The production budget will be increased by more than $5,000,000 over the highest of any preceding season, allowing for the production of 15 super-class pictures. Four serials, 130 "shorts" and a selection of outdoor dramas are included in this outstanding line-up.

The more important pictures on the programme will be assigned to the company's newly acquired group of directors, which includes Wesley Ruggles, Frank Lloyd, Howard Hawks, Rouben Mamoulian and Alexander Hall.

Top of the schedule is the new Capra production, "Mr. Smith Goes to Washington," based on a Sidney Buchman screenplay. Among the outstanding leading players signed to date are Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Thomas Mitchell, Guy Kibbee, Eugene Pallette, Beulah Bondi and Ruth Donnelly.

Another special feature will be an Osa Johnson adventure picture, for which big-scale preparations are being made. The other 40 top-notch features will comprise:—

"Arizona," a Wesley Ruggles production, on a large spectacular style, starring Jean Arthur. An exploration party and camera crew has just returned from Tucson, Arizona, on a tour of the desert area, in search of historical and photographic material.

A second Wesley Ruggles production will be announced later.

"The Tree of Liberty," a Frank Lloyd production, will be based on the best-selling novel by Elizabeth Page, a panoramic historical novel, which is regarded as one of the most important books of the year.

The story is a dynamic dramatisation of the birth of the American nation, with a poignant romance involving an adventurous frontiersman and a girl of the Virginia aristocracy. Nearly a hundred famous Americans will be brought to life in this thrilling subject, including Washington, Jefferson, Hamilton, Burr, Patrick Henry, Madison, Lafayette and the Adamses.

Another Frank Lloyd production is also scheduled.

"The Bigger They Are," starring Cary Grant in the Ben Hecht and Charles MacArthur play, is another production by Howard Hawks, who recently completed the direction of "Only Angels Have Wings," in which Cary Grant and Jean Arthur are co-starred, and which is soon to be Trade shown.

"Super Clipper" is to be directed by Alexander Hall, the director of Columbia's "What a Woman," starring Melvyn Blondell in another subject, "Singapore." Continuing the series featuring Penny Singleton, Arthur Lake and Larry Sims, based on Chic Young's world-famous cartoon strip, there will be three "Blondies," for which increased production and advertising budgets are planned.

Sing Sing Autobiography

Two Joe E. Brown films are scheduled, the first of which will be "Give Me Liberty." "Men in Sing Sing" will star Warden Lewis E. Lawes in his own story. "American at Scotland Yard" is another important subject.

Three Edith Fellows productions, based on Margaret Sidney Lothrop's famous "Five Little Peppers" books. The first, "Five Little Peppers and How They Grew," is now in production, with John Brahm directing.

Two "Lone Wolf" productions, starring Warren William in new Louis Joseph Vance stories. William is to make two pictures a year for Columbia.

After 20 years of stardom Jack Holt still remains an outstanding box-office attraction and four more of his ever-popular action subjects are included in this new programme.

Additional pictures on the list may be made from the following literary properties: "The Life of Alfred Nobel," by Peter Freuchen; "Chopin," by Sidney Buchman; "The Incredible Mr. Williams," by Sy Bartlett; "The Cavalier of Tennessee," by Meredith Nicholson; "City for Conquest," by Aben Kandel; "Miss Quis," by Ward Morehouse and Vinton Freedley; "The Stars Shine Twice," by Clare Booth; "The Pioneers," by Courtney Riley Cooper, Frank R. Adams and Frances Marion; "The Man Who Won the War," by Robert Buckner; "The Mad Rumelhearts," by Maude Smith Delaven; "The Second Mrs. Draper," by Noel Pierce; "Valley Forge," by Maxwell Anderson, and "When God Laughs," by Jack London.

The new outdoor films will star with Charles Starrett and "Wild Bill" Elliott.

Columbia's incursion into the serials field has been marked with particular success. Four more are scheduled. These are: "The Shadow," based on the popular American radio character; "Terry and the Pirates," based on a popular American cartoon strip; "The Green Archer," from the well-known Edgar Wallace novel, and "Deadwood Dick," the Western fiction character of immortal fame.

Outstanding "Shorts" Programme

The "short" subjects schedule consists of the following: Eight "Three Stooges" comedies; 18 all-star comedies, with casts headed by Andy Clyde, Charley Chase and Buster Keaton; 16 Color Rhapsodies, produced by Charles Mintz; 10 Phantasies cartoons, a new series to be produced by Mintz; six Fables cartoons; six "Fools Who Made History," a new series; 12 Screen Snapshots; 12 World of Sports; six Washington Parade; six Pals and Pets, a new series; 10 Community Sings; six Famous Moments of Comedy, and six Cinescopes, both new series of "shorts."

A series of Osa Johnson adventure "shorts" is also planned.

In announcing such an outstanding line-up, the company stresses that quality pictures will be the keynote of the new programme, with the eminently successful policy of past years of placing primary importance on story values, once more to the fore.

Negotiations for the services of many famous box-office "draws" are now proceeding, it is announced, and Columbia's star roster for the forthcoming season will be—in keeping with the ambitious production policy—the biggest in the company's history.

GUERNSEY S.O. ATTACK

E. Snelling Replies to Churches

INCREASING SUPPORT

THE Guernsey Free Churches denouncement of Sunday kinemas has evoked a vigorous reply from Eric Snelling, manager of the Regal. Using the Press as his platform, he has penned a lengthy letter which sets out in a clear and convincing way the case for Sunday opening.

Here are the main points: "It is illogical to state that kinemas only exert a bad effect on the Sunday, and that there is no harm in them on a weekday.

"Before passing judgment, let us see what the kinema has done for the nation. First and foremost, it has provided the working classes with an antidote to everyday cares and worries. . . .

"Secondly, the kinemas are the greatest givers to charity of any commercial concerns. . . . The Free Churches asserted that the amount given out of Sunday opening was ludicrously disproportionate. In the London County Council area alone last year a total of £120,000 was handed over to charities unconnected with the kinema business. Over the same period we in Guernsey have given nearly £500—and this without regular opening.

"The desire for Sunday opening has not emanated so much from kinema proprietors as from the public who want somewhere to go. . . ."

The Guernsey public are taking a lively interest in this matter, and support from the other three island kinemas is expected to follow the lead given by the Regal Cinema with regard to this question, which has loomed large in recent island activities.

Bromsgrove and Rubery S.O. Application

Application has been made to the Bromsgrove Council by T. McDermott and W. Hodge for the Council to take the necessary steps to permit the grant of licences for the opening of kinemas on Sunday at Bromsgrove and Rubery.

BIRTHDAY CELEBRATIONS BY FIVE KINEMAS

Gaumont, Birkenhead, One Year Old

In order to celebrate the first anniversary of the opening of the Gaumont, Birkenhead, a gala reunion performance has been arranged for the second house on Friday, June 2. Many of the guests who were present at the opening twelve months ago have promised to attend. They are expected to include the Mayor and Mayoress, Colonel J. Sandeman Allen, M.P., Alderman and Mrs. R. K. Milne, and J. R. Saronie, who was one of the pioneers of the kinema on Merseyside and who was responsible for the early success of the Park Cinema, on the site of which the Gaumont now stands. Graham Moffatt will be the film star guest of honour.

Three at Blackpool

The first birthday anniversary celebrations of the Oxford, Marton, and Dominion, Bispham, latest in the Arthur Hall circuit of Blackpool kinemas, were special charity performances last week. J. R. Robinson, M.P., thanked Mr. Hall for his generosity.

A surprise feature at the last of the three charity shows was the presentation of a birthday cake, bearing one large blue candle, which was presented to Mr. Hall.

Weston Party

The staff of the Odeon, Weston-super-Mare, celebrated the fourth anniversary of the opening by a supper and social. Billy Johns, manager of the theatre since the opening, acted as M.C.

THE WEEK IN SCOTLAND

CHURCH PARADE IN KINEMAS ; MORE SEATS FOR SINGLETON'S BOULEVARD

SO many recruits have joined the Territorial Army in Glasgow during the past few months that it has been found impossible to hold the annual Territorial Army Church Parade as usual in St. Andrew's Halls. The two largest kinemas in the city, the Paramount, with a seating capacity of 3,000, and the Playhouse, with a seating capacity of 4,500, will be utilised for the Church Parade next Sunday. Seven thousand men will take part and after the service will march past General Sir Walter Kirk, Director-General of the Territorial Army, in George Square.

Alterations to the Boulevard

Singleton's Boulevard at Knightswood closes down on Saturday evening for extensive alterations which will take at least two months to complete. An addition is being made which will give accommodation for over 500. The hall is to be entirely redecorated, with new seating and spacious waiting rooms. Structural alterations are also to be made to the balcony, also a new vestibule entrance.

Labour Group Making Documentary

Glasgow Labour Party in the Corporation have decided to take over the Glasgow Kino Group which will in future be known as the Glasgow Burgh Labour Party Film Group. They intend to make a documentary film of popular appeal.

Jack M. Stewart, popular Glasgow Regal manager, is the proud father of a bouncing baby boy. Both Mrs. Stewart and the child are doing very well. The baby was born at the Norwood Nursing Home on May 25.

Fox's New Glasgow Office

Manager Willie Carruthers has issued invitations to inspect the new Fox premises in Gaumont's old offices, 77-79, Mitchell Street, this Thursday afternoon. These offices are the biggest film offices in the city.

Trade Outings

A.B.C. lead off staff outings for the season with their usual outing which this year is to Dunblane on Sunday, June 4. This is always one of the events of the year and a big attendance is expected. The following Sunday, Cinema Club members and friends will also be at Dunblane and Convener Jack Brackenridge would like those travelling with cars and having any spare room to get in touch with him so that those less fortunate may be able to arrive in time for the play-off.

King Golf Trophy

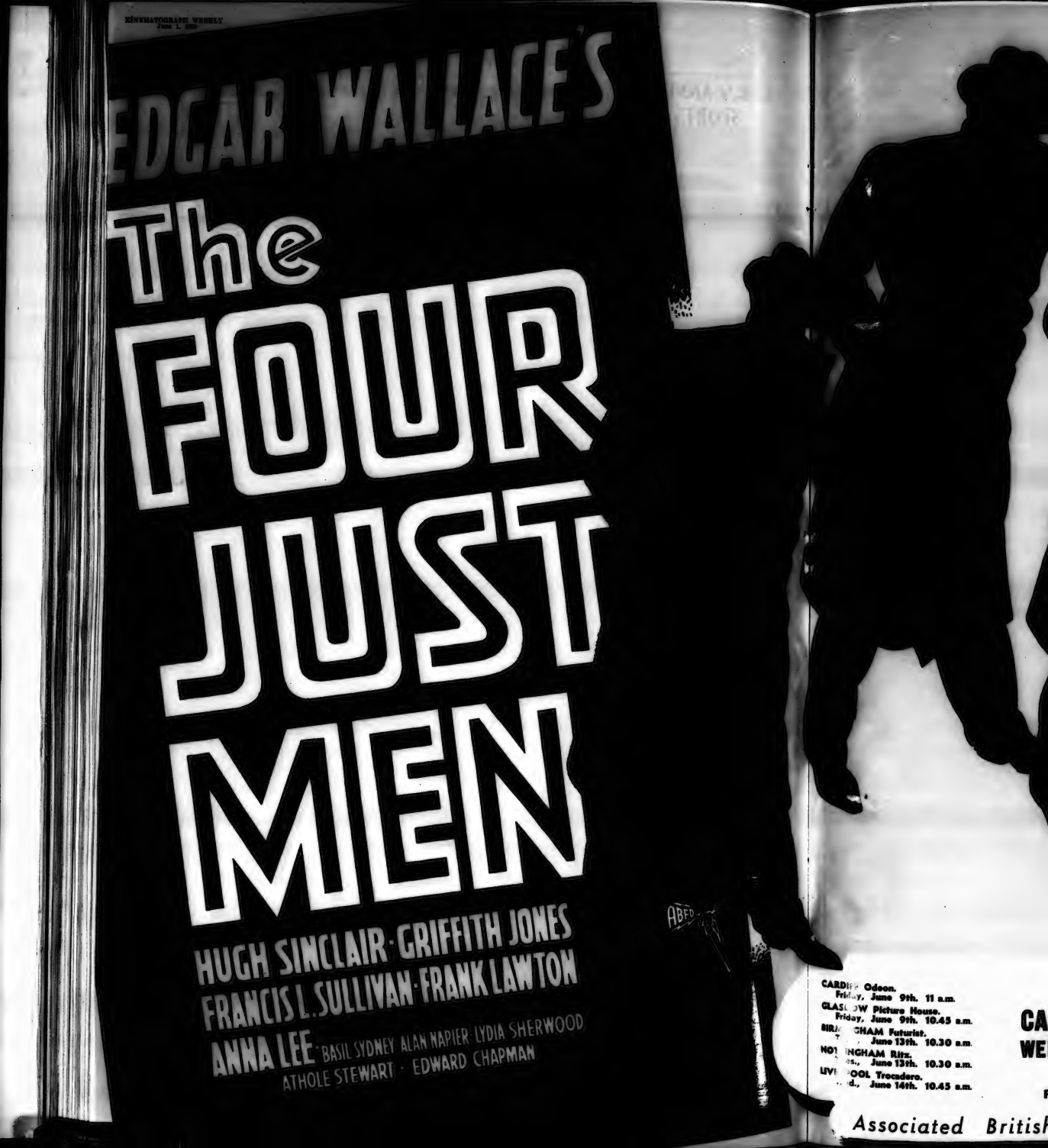
The result of the first round matches for the King Trophy are as follows:—

J. Brackenridge beat W. Carruthers. J. J. Thompson walked over. J. Boyd scratched. B. Reekie beat P. Ferguson. Angus Pickard beat W. Massey.

The draw for the Second Round is as follows:—

J. A. Colville (6) *v.* S. Grattan (10); M. Marks (14) *v.* J. Brackenridge (8); J. R. McPhie (10) *v.* Geo. Lee (Scr.); H. Copeland (10) *v.* W. W. Davidson (5); A. E. Pickard (7) *v.* J. B. Reed (14); J. J. Thompson (6) *v.* A. Pickard (3); W. Bendon (3) *v.* R. Graham (14); B. Reekie (14) *v.* A. Simmons (18).

The first-named is the challenger and it should be noted that ties must be played off on or before June 18 and the result intimated to the Convener the following day.


EDGAR WALLACE'S
The
FOUR
JUST
MEN
HUGH SINCLAIR · GRIFFITH JONES
FRANCIS L. SULLIVAN · FRANK LAWTON
ANNA LEE · BASIL SYDNEY · ALAN NAPIER · LYDIA SHERWOOD
ATHOLE STEWART · EDWARD CHAPMAN
CARDIFF Odeon.
Friday, June 9th. 11 a.m.
GLASGOW Picture House.
Friday, June 9th. 10.45 a.m.
BIRMINGHAM Futurist.
June 13th. 10.30 a.m.
NOTTINGHAM Ritz.
Tues., June 13th. 10.30 a.m.
LIVERPOOL Trocadero.
Wed., June 14th. 10.45 a.m.
Associated British

TRADE SHOWS

LONDON

CAMBRIDGE THEATRE

WEDNESDAY, JUNE 7th

at 8.30 p.m.

Preceded by "SEA LIGHTS"

CARDIFF Odeon.
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SHEFFIELD Central Picture House.
Thurs., June 15th. 10.45 a.m.

LEEDS Scala.
Friday, June 16th. 10.45 a.m.

NEWCASTLE Essoldo.
Friday, June 16th. 10.45 a.m.

Associated British **A.B.F.D.** *Film Distributors*

EDGAR WALLACE'S

The FOUR JUST MEN

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Associated British **A.B.F.D.** Film Distributors

"JUAREZ" PREMIERE

Some of the many film notabilities who attended the World Premiere of JUAREZ at the Warner Theatre, Hollywood. The production will be presented to the Trade by Warner Bros. on Wednesday, June 14, at the Cambridge Theatre, at 8.30 p.m. (1) William Dieterle, director of JUAREZ, and Mrs. Dieterle. (2) Cedric Gibbons, Gilbert Roland, Dolores Del Rio, Jack L. Warner. (3) Mr. and Mrs. John Garfield. (4) H. M. Warner, President of Warner Bros. and Mrs. Warner. (5) Mr. and Mrs. Hal Wallis (Louise Fazenda) who arrived in England on Monday. (6) Scene outside the Warner Theatre showing the crowds awaiting the arrival of notabilities

THE SMALLEST PEOPLE IN THE WORLD

IN A PICTURE THAT IS THE BIGGEST NOVELTY IN YEARS!

IT'S NEW! IT'S DIFFERENT →

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[illegible] SHOW

[illegible] HAPPY TOM-THUMBS
[illegible] THRILL

JED BUELL'S MIDGETS

in

'THE TERROR of TINY TOWN'

DAILY VARIETY
"Distinctive novelty. Refreshing and extraordinary amusement. Cooking show. Should be decided attraction on general run of programs, and, with its obvious exploitation possibilities, potentially lucrative one!"

LOS ANGELES EXAMINER
"Midgets enthrall audience. Interest of fans indicates this novelty will cause a lot of curiosity among moviegoers."

HOLLYWOOD CITIZEN-NEWS
"NOVELTY, spelled in capital letters, unlike anything glimpsed on screen before. A punch in this film. Diverting throughout. Certainly will be greeted enthusiastically wherever shown!"

MOTION PICTURE HERALD
"The payees enjoyed it down to the ground!"

FILM DAILY
"Decided novelty should do handsomely at box-office!"

HOLLYWOOD REPORTER
"Good showmanship. Engaging, amusing novelty. Disney flavor at times. Novel entertainment values make it intriguing fare for any bill."

TRADE SHOWS

LONDON:
Cambridge Theatre,
Wednesday, June 7th, 3 p.m.

CARDIFF Odeon	Thurs., June 8th, 11 a.m.
GLASGOW Cranston's Pic. Hse.	Tues., June 13th, 10.30 a.m.
MANCHESTER Theatre Royal	Tues., June 13th, 10.45 a.m.
LEEDS Scala	Thurs., June 15th, 10.45 a.m.
NEWCASTLE Westgate Pic. Hse.	Thurs., June 15th, 10.45 a.m.
LIVERPOOL Scala	Fri., June 16th, 10.45 a.m.
SHEFFIELD Central Pic. Hse.	Fri., June 16th, 10.45 a.m.

Associated British A.B.F.D. Film Distributors Ltd.

IRVING ASHER LAUNCHES NEW SUBJECT

"TEN DAYS IN PARIS"

Rex Harrison to Star

IRVING ASHER

SHOOTING began on Tuesday on the first film of Irving Asher's new programme, under the direction of Tim Whelan. The new film, which is a thriller with an extremely unusual plot, has the tentative title of "Ten Days in Paris," and is the screen adaptation of one of Bruce Graeme's most exciting best sellers.

Rex Harrison, who stars, spent the first day's shooting in bed, in the rôle of a man who wakes up in a Paris nursing home with a bullet wound in the head and complete loss of memory concerning his movements during the past ten days. It is his efforts to fill in this hiatus that form the basis of one of the most unusual plots brought to the screen.

The complete cast of "Ten Days in Paris" will be announced later and following Irving Asher's plan to find new talent it is hoped to bring an outstanding screen discovery who is at present being tested.

"Ten Days in Paris" is the second Irving Asher film to be directed by Tim Whelan, the first being "Q Planes" shortly to have a West End première.

The production is in association with Jerome Jackson, photographed by Bernard Brown, script by John Mehan, Jun., and James Curtis.

The directors of Irving Asher Productions, Ltd., are:—Irving Asher, J. R. Sutro and J. G. Saunders.

JOHN JUSTIN

Korda Signs a Discovery

TWENTY-ONE-YEAR-OLD John Justin, who has been chosen by Alexander Korda for the part of Ahmed, Prince and beggar, in "The Thief of Baghdad," is believed to be the greatest screen find since Robert Donat.

John Justin, who is six foot, is the son of an Argentinian who became a naturalised Englishman. John was an expert bareback rider while still a child. At the age of nine he was sent back to school in England and at the age of thirteen learned to fly his father's 'plane at Hanworth. At the age of sixteen he joined the Plymouth Repertory Company, and then after three months on a farm joined the Liverpool Repertory Company, the nursery of several of Britain's leading stage and screen stars.

Following a brief return to ranching he tried his hand at stage and film work in his native Argentina, but with indifferent success and ultimately had to work his passage to London. Here, after three terms at the Royal Academy of Dramatic Art he got his first London stage part in "Dear Octopus."

GRAND NATIONAL STARTS TWO

"STARS LOOK DOWN" AND "LIFE OF LESLIE STUART"

Work has commenced on the Cronin subject, "Stars Look Down," at Twickenham, where the extensive model shots, which form the background for this production, are in progress with Henry Harris in charge of the cameras for the Schufftan and other trick work of the flooding in the mine. Mutz Greenbaum will take over the lighting and camerawork when the production goes on the floor at the end of June, with Carol Reed directing. The cast includes Michael Redgrave, Margaret Lockwood, Emlyn Williams and Nancy Price.

The Hughie Green comedy, "Down Our Alley," finished on Saturday, and preparations are now well in hand for Jack Raymond's next production, "Life of Leslie Stuart," the title-rôle of which will probably be taken by Ivor Novello, with camerawork in the hands of George Stretton.

"ALL AT SEA"

COMEDY SEQUENCES FOR SANDY POWELL

Comedy sequences dominated the production this week at the British Lion Studios on the new Sandy Powell comedy, "All at Sea."

Most of the scenes show the unfortunate Sandy Powell in trouble of some kind. He is sacked from a chemical factory where he has been constantly bullied and joins the Navy to escape from it all, only to fall foul of a bullying petty officer.

Leslie Perrins and John Warwick, the two villains of "All at Sea," have been prominent in these sequences. Chasing after their missing formula which they want to sell to foreign agents they track Sandy to Chatham R.N. Barracks. Kay Walsh, the heroine, who has a soft spot in her heart for the luckless Sandy, goes with them. Unhappily, they arrive in time to find Sandy at gunnery practice, which is unfortunate—for the gun!

One section of the large Chatham Navy Barracks has been reconstructed inside the studio at Beaconsfield, and it is there that comedy sequences take place.

From Chatham Sandy is sent to the Mediterranean in a warship. These scenes are to be filmed by director Herbert Smith with full naval co-operation.

Sam ... x to Make "George ... nd Margaret"

Sam ... executive producer for W.B.-F.N. at ...lington, announces that he will make a ... of the successful West End play "... ge and Margaret." Further details ... rning cast will be announced shortly.

WATERLOO BRIDGE LOCATION

FINE SHOTS FOR "A WINDOW IN LONDON"

Last week Michael Redgrave and "A Window in London" unit spent a day on location at Waterloo Bridge, where sixty genuine workmen became film extras.

Much of the picture has been shot against authentic London backgrounds, and this was the producers' second visit to Waterloo Bridge, where much of the story's action is laid.

For Redgrave and his fellow-actors—Wilfrid Walter and Alf Goddard—the day on the bridge was a strenuous one.

To reach the river level, where the scene was being shot, the players had to descend a 50-ft. ladder. It was the only way of getting down there.

Cameras, "props" and microphones had to be lowered by rope; a four-ton generator and sound-mixing apparatus, by crane.

"This has been one of the most difficult location jobs we have ever tackled," said director Herbert Mason, "but the results are more than worth while."

GIANT PANDA AS CARTOON STAR

A new series of cartoon films in Technicolor with Peter Panda as the central figure is announced by Anson Dyer, who, since his series of Sam cartoons based on Stanley Holloway's famous monologues, has been kept busily engaged on orders from British and Continental firms for advertising cartoons.

The sound track will play a predominant part in the new Peter Panda series, the music of which will be in the hands of Jose Norman, composer of "Cuban Pete," and one of the special numbers is likely to prove a big musical "hit."

Director Graham Cutts rehearses Tommy Trinder, Greta Gynt, Googie Withers and David Hutcheson for a scene in SHE COULDN'T SAY NO, current Associated British musical comedy film

"Archer Plus Twenty"

ANOTHER RKO-RADIO BRITISH FILM

"ARCHER PLUS TWENTY" best-selling novel by Hugh Clevely, is to be produced by RKO-Radio in Great Britain as one of the major features on the company's forthcoming programme. William Sistrom, famed American executive, who visited England primarily to produce "The Saint of London," will produce.

"Archer Plus Twenty" is the second of Hugh Clevely's books to feature Maxwell Archer, one of fiction's most colourful detectives, who in this story is engaged in apprehending a gang of dangerous criminals, while evading the police, who suspect him of a mysterious murder.

SHORT FILM MAKERS' SOCIETY

Haines as Chairman

Ronald Haines has been elected chairman of the Council of the British Short Film Makers' Society for 1939. Horace Shepherd, who founded the society, and has been chairman of the group prior to incorporation, has been elected vice-chairman, and F. T. Lenton, treasurer.

The society has submitted to the Board of Trade a memorandum on the subject of shorts quota and the position of short films under the Films Act. Further information regarding the society can be obtained from the secretary at the registered office, 84, Wardour Street, W.1.

BRITISH TECHNICIANS IN GERMANY RELEASED

Jack Whitehead and Bill Allan, A.C.T. members, who had been imprisoned in Graz, have now been released. No charge was made against them and they are staying on in the country to finish the job which took them out there.

Clifford Evans has been cast by W.B.F.N. for the leading rôle of "Dressed to Kill," the next film to go into production at Teddington Studios.

NIGHT SHOTS IN INFRA-RED

Lighting Technique

SINCE the production of the latest infra red stock it has been discovered that large areas previously too expensive, or impossible, to light for night effects can now be handled easily in daylight.

The emulsion characteristics of this stock are similar to those of the original, except that the former possesses increased shadow speed and an alteration in graduation which renders it comparable in contrast to panchromatic. Filters ranging from Wratten No. 21 to 29F may be used, but it will be found that the 29F is the most useful all-round filter, while the filter factor is from four to six. Use of deeper red filters is not recommended, as they prolong exposure without producing improvement of picture quality.

Lighting principles suitable for daylight shots produce excellent night effects with appropriate filters, while close-up modelling has same response as on panchromatic. The only alteration necessary to panchromatic make-up is a slightly darker lip range.

Practicals are rendered naturally, but window lights require boosters and diffusion cloths, and scenes having considerable green foliage produce an effect very similar to actual moonlight, due to the I.R. radiation from chlorophyll in all plants and leaves.

Development and laboratory processing present no difficulties and generally the film can safely be used on night shots covering large or small areas.

LODER'S DANISH VENTURE

Tri-lingual Films

The English film actor John Loder, his wife, the French actress Micheline Cherell, and a young Danish film director, Preben Philipsen, have formed a company for the purpose of producing in Denmark a tri-lingual film in which John Loder and Mlle. Cherell are to star. Copenhagen and an estate in Jutland are to form the background of the film, in which the native characters will be portrayed by Danish artistes.

Similarly to Sacha Guitry's "Seven Pearls of a Crown" each actor and actress will speak the language of his or her respective country, and in each of the three versions the Danish, English and French one, the foreign-language dialogue will be rendered intelligible to audiences by means of superimposed titles.

WORLD WINDOWS

Seven Technicolor Pictures

After a 20,000 miles expedition across India shooting another batch of remarkable travelogue pictures in Technicolor, Hans Nieter, the director of the series, has returned to London in advance of Count and Countess Keller, the producers, and the rest of the World Window unit.

Nieter confesses to having a very thrilling time in the jungle, the palaces, temples and native villages; pays high tribute to maharajahs for their magnificent co-operation, one potentate specially staging a Durbar at his personal expense, and another an elephant drive, and reports having secured grand material for seven outstanding pictures.

Mr. Nieter is now busy editing the films and is more than pleased with results.

Harold Huth to Direct for Associated British

MYCROFT SCHEDULES TWO MORE

Harold Huth, the stage and film actor who turned casting director for Gaumont-British and later for M-G-M at Denham, is now to become film director.

Walter C. Mycroft, Elstree's director of productions, has signed him up to direct the Associated British version of the successful French naval thriller, "Alerte en Mediterranean." Huth is now busy supervising the preparation of the script and starts shooting on Monday week.

No cast has yet been fixed for the film.

New Stanley Lupino Vehicle

Next week sees the start of yet another new Associated British picture. This is "Lucky To Me," a Stanley Lupino musical comedy, in which Barbara Blair is featured. Thomas Bentley is to direct.

Gay Song Hits

Kenneth Leslie-Smith and James Dirensforth have written three sparkling song numbers for "She Couldn't Say No," the Tommy Trinder musical which is now in production. These are "I Can't Say No to You," "Ringside Reel" and "Day by Day."

Bertha Belmore and Wylie Watson have been added to the film's showy supporting cast. They are playing the parts of the proprietors of the "Health and Beauty" Convalescent Home, where Tommy Trinder, David Hutcheson and Greta Gynt take refuge when the police are after them.

Graham Cutts is directing.

"The Flying Squad"

Cyril Smith, who was in the original Lyceum production of "Flying Squad," has an important rôle as the crook, Tiser, in the Associated British screen version. Kathleen Harrison is another addition to the cast.

Phyllis Brooks, Sebastian Shaw, Jack Hawkins, Basil Radford, Manning Whiley and Henry Oscar are the leading players in this Edgar Wallace thriller, which Herbert Brenon is directing.

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Impressive Schedule from Ealing Studios

REGINALD P. BAKER OUTLINES CURRENT PROGRAMME

THE announcement from Associated British Film Distributors that two more films from the Ealing Studios will be Trade shown in the first week of June once again draws attention to the remarkable record of consistent work of these studios during a period of general depression in the production Industry in this country. Apart from a few days at Christmas time devoted to the overhauling of the plant, they have been working to full capacity since last summer, and promise to continue to do so during the coming months.

"There Ain't No Justice" and "The Four Just Men" are the two films scheduled for immediate Trade show. In addition to this, states Reginald P. Baker, managing director of the associated companies' controlling production and distribution, three further films will be ready for early Trade shows.

Two of them, "Young Man's Fancy" and "Cheer, Boys, Cheer!" have already been finished and are being finally edited; the third, a new Formby comedy entitled "Come On, George," is in an advanced state of production.

Two other films, "Goodness, How Sad" and "David Goliath," are in preparation and will go on the floor during June and July respectively, whilst advance preparation will shortly begin on "Bullet in the Ballet" and on the second Formby production for 1939.

This line-up of nine subjects on examination promises to cement the successful start made by the studios since their reorganisation.

A statement recently made by Mr. Baker announces the following details of the current Ealing-A.B.F.D. programme.

A Popular Experiment

"There Ain't No Justice" is an experimental film in which two sure-fire box-office ingredients, action and family interest, have been blended. The action is supplied by the background of boxing, for the story is a highly controversial one, exposing the racketeering in this sport to-day; the family interest is supplied in the central characters who are members of a real and very human family. Everyday life, with all its minor tragedies and triumphs, with its ambitions, struggles and romances, is played against a fast moving background of fights ranging from hard-hitting boxing to massed rough houses.

This film is experimental, too, in introducing to the public three young artistes—Jimmy Hanley, Phyllis Stanley and Jill Furse—and a new director, Pen Tennyson, who won his directorial spurs by his work as assistant director on many Hitchcock films and on "A Yank at Oxford" and "The Citadel."

Wallace on the Grand Scale

Edgar Wallace to-day is a bigger name than ever at the box-office. Under the direction of Walter Forde "The Four Just Men" has been brought right up to the minute, and so timely is its sentiment that every effort is being made to secure an early release for it. The film winds up on a note which will arouse the strongest national feelings at this time.

The central characters themselves are portrayed by Griffith Jones, Hugh Sinclair, Frank Lawton and Francis L. Sullivan; the feminine honours are carried by Anna Lee.

Romantic Comedy

Robert Stevenson, who wrote and directed "Young Man's Fancy," also has a most impressive cast in this highly original and light-hearted romantic comedy, including Griffith Jones and Anna Lee, Seymour Hicks, Billy Bennett, Phyllis Monkman, George Carney, Francis L. Sullivan, Martita Hunt, Felix Aylmer, Morton Selten, and Edward Rigby.

Set in the attractive period of the 1870's, its dialogue sparkles with wit and its situations are bound to provide plenty of surprises. Here again is a production which promises by its subject matter and its treatment to be out-of-the-rut entertainment.

Walter Forde, one of the busiest directors in this country, has another film awaiting its Trade showing, a very human comedy, "Cheer, Boys, Cheer," which Allan MacDougall and Roger MacKinnon (of "This Man is News" fame) have adapted for the screen from an original story by Ian Dalrymple.

In "Cheer, Boys, Cheer" Nova Pilbeam returns to the screen after an absence of two years. She is teamed with Jimmy O'Dea, Edmund Gwenn, Moore Marriott, Graham Moffatt, Peter Coke, and C. V. France in a story of a small brewery fighting to retain its independence against a large combine.

Current Formby Comedy

"Come On, George" has the well-known Formby team working on it—Jack Kitchin as producer and Anthony Kimmins as author and director. These two have set up a box-office consistency record with their Formby comedies which would take some challenging. Each film, so far, has surpassed the figures set by the previous one, and "Come On, George" promises to enhance George Formby's enviable position, voted by exhibitors themselves, as Britain's No. 1 star.

In "Come On, George" the comedian has the rôle of a horse-struck goof who innocently bends to his will a hitherto unmanageable racehorse, and after a series of comic misadventures which lead him into many strange places and stranger situations, he rides it to victory in a race in which laughs and thrills will fight for supremacy.

The subject for the second Formby production for 1939 has not yet been decided, but the success of "It's in the Air" has prompted the consideration of an idea of making George join the Navy in his next.

The successful team whose collaboration produced "The Ware Case," Michael Balcon, Clive Brook and Robert Stevenson, will again combine their talents in the recently acquired "Goodness, How Sad."

Clive Brook Starred

This recent stage success, written by Robert Morley, deals with the return to his own country of an English actor who achieves fame as a Hollywood star. In a sentimental attempt to recover the days of his impoverished youth he visits a dingy provincial theatrical lodging where he used to stay when he was touring the country as a small-part actor. Here he meets a naive stage-struck girl working in the local repertory theatre. They are about to close this theatre because of the lack of support, but the star saves the situation by revealing his identity and appearing as a guest artiste. The charming and frustrated love affair between the star and the girl, the rich comedy provided by the typical theatrical digs promises to provide a pleasant mixture of comedy and romance—which under Robert Stevenson's highly individual handling should become a film well worth noting. Anna Lee will play the feminine lead opposite Clive Brook.

Paul Robeson is scheduled to make "David Goliath" in July, which, on the strength of his work in "There Ain't No Justice," will be directed by Pen Tennyson. Based on an original story by Herbert Marshall and Fredda Brilliant, "David Goliath" gives Paul Robeson the rôle of a stoker, who decides to settle in Wales. He becomes in turn a tramp and then a miner, and befriends a poor Welsh family to the extent of going to prison for them.

Drama in Colour

After this, Walter Forde will go on the floor with a screen version of the novel, "Bullet in the Ballet"—a most original presentation of a thriller in which three murders are committed during successive performances of a ballet. The comedies, tragedies, romances and the perpetual turmoil that reign at the backstage of every ballet will be faithfully presented in this film, which may be made in colour.

It will be seen from the foregoing that the Ealing Studios make no idle boast when they claim that they have their hands full. The determined way in which this production company has ploughed ahead has hit the headlines more than once in the national Press, and the wide publicity recently given to the Ealing films should prove a valuable support to the exhibitor who books them.

George Formby and Diana Beaumont in COME ON, GEORGE, which Anthony Kimmins is directing at Ealing

R. P. BAKER, Managing Director, A.B.F.D.

REDDITCH VARIETY CONVERSION

PALACE TO SHOW FILMS

The Palace Theatre, Redditch, which has been closed for several weeks after unsuccessful efforts to revive variety productions, was re-opened on Whit Monday as a kinema.

The theatre has been acquired by the directors of the Select Cinema (Redditch), Ltd., and various structural alterations are now in progress. J. W. Russell, managing director of the Select Cinema, and a member of the directorate of Selected Cinemas Amalgamation, is responsible for this enterprising move.

Alterations made to the Palace include the entire reseating of the ground floor seats, and the redecoration of the building. Horace Crow will continue as manager.

Contrary to reports circulating in Redditch, we are able to state that the directors have no intention of closing the Select Cinema. They will continue to conduct the two kinemas.

GOVERNMENT TRIBUTE TO KINEMA AID

CO-OPERATION RENDERED FREELY

AN official tribute to the work of the film Industry on behalf of the National Service Campaign, was made on Thursday by Ernest Brown, Minister of Labour.

In the House of Commons on Thursday, HARRY DAY had asked the Minister of Labour whether he could state the number of persons, male and/or female, separately, that had volunteered to date for National Service; and in what way and with what success the entertainment Industry had been asked to co-operate in this campaign.

ERNEST BROWN said that the number of applications for enrolment under the National Service scheme, up to May 20, including no doubt a certain number of applications by persons who applied to more than one Service, was approximately 1,495,000 (1,045,000 by men and 450,000 by women).

The co-operation of the entertainment Industry had been freely given since the start of the campaign. The Industry had invited National Service speakers to address theatre and kinema theatre audiences, and special facilities had been widely given in kinema theatres both upon the screen and for exhibits and recruiting stalls upon the theatre premises.

I welcome this opportunity, Mr. Brown added, of expressing the Government's thanks for what the entertainment Industry has done and is still doing for National Service.

GRATITUDE OF REFUGEES

A letter has been received by local newspapers over the signature "Refugees from Czechoslovakia," thanking the directors of the Grove Cinema, Hythe, for their kindness in providing a weekly entertainment for refugees.

Old age pensioners of South Norwood are provided with free seats at the Odeon every Friday afternoon.

Brian Aherne and June Lang in CAPTAIN FURY, a Hal Roach production which United Artists will shortly Trade show

Big United Artists Line-up

"CAPTAIN FURY" FOR EARLY TRADE SHOW

IMPORTANT plans for forthcoming product are announced by United Artists, whose producer line-up has been increased by the association of Ernst Lubitsch and Sol Lesser in a new unit and the promise of two big subjects from David L. Loew. The David O. Selznick releasing contract has been renewed and Edward Small has contracted to make six subjects during the current period.

Small to Produce Six

Rumours of David O. Selznick's immediate distribution plans are set at rest by the cabled announcement from New York that he has renewed his releasing contract with United Artists to cover next season's product. Under this arrangement Mr. Selznick has agreed to deliver a minimum of three pictures; "Intermezzo," to be directed by Alfred Hitchcock from a script by John Van Druten; "Rebecca," a screen version of the Daphne du Maurier best-seller, also to be directed by Mr. Hitchcock; and a third subject as yet untitled.

D. L. Loew's Programme

The cable also reports the signing of a contract between United Artists and David L. Loew, son of the late Marcus Loew, for the production of two million-dollar productions. A further statement will be made shortly regarding the titles of these subjects, together with the names of the front-rank stars and directors who will make them.

Six from Small

Another United Artists' announcement concerns the activities of Edward Small, who will contribute six large-scale productions to the U.A. programme next season. Upon completion of "The Man in the Iron Mask," now before the cameras, with James Whale directing a cast headed by Louis Hayward, Joan Bennett, Warren William, Joseph Schildkraut and Alan Hale, Mr. Small will begin production on Howard Spring's "O, Absalom" (titled in the United States "My Son, My Son"). Louis Hayward has been assigned the starring rôle of Oliver Essex and will be supported by an imposing cast. George Bruce, who wrote the scripts of Small's "The Duke of West Point" and "The Man in the Iron Mask," will prepare the screenplay, and plans are being made to shoot part of the picture in London.

Other titles scheduled by Small include H. G. Wells' "Food of the Gods," "Two Years Before the Mast," "Quentrill, the Raider," "South of Pago Pago" and "The Life of Rudolph Valentino."

Lubitsch-Lesser Unit Formed

Ernst Lubitsch and Sol Lesser have formed a new production company and signed a five-year distribution contract with United Artists to produce three pictures a year, it is reported in a cable received from New York to-day.

Each production will be planned on "super" lines with a £200,000 budget allowance. Details of the cast and stories have not yet been announced, but it is stated that Lubitsch will personally direct two subjects annually.

The cable mentions that, owing to prior commitments, Lubitsch's new association does not become effective until next January, but Lesser's contract becomes operative from September.

"Captain Fury"

"Captain Fury," the forthcoming Hal Roach production for United Artists release, which dramatises the original colonisation of Australia by a group of convicts is under the personal direction of Mr. Roach himself with a cast that includes Brian Aherne, Victor McLaglen, June Lang, Paul Lukas, Will Stanton, Gene M[illegible] and George Zucco have been added to the cast.

About 450 old folks of Broadstairs and St. Peters were the guests of Sax Cinemas, Ltd., last week at the Royalty, of which F. B. Salt is manager.

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The Observation Window

The Trip to Blackpool

TELEVISED PICTURE AND SOUND

The Colour of Projected Light

PROJECTIONISTS in the North and Midlands are making arrangements to visit the C.E.A. Exhibition at Blackpool on Sunday, June 25. The Liverpool Court of the Projectionists was invited to associate itself with the trip by its energetic chairman, H. B. Smith, and there is no doubt that many other gatherings of projectionists will do likewise. Birmingham Court of the Guild has arrangements in hand for a visit.

NO racing event in the whole of the year engenders so much enthusiasm as the Derby, and kinemas where the race was to be seen televised upon the screen had a big share of patronage for the show.

THERE was no such dramatic moment in this year's race as happened last year, when the winner dashed away in the closing stages to effect his win; but the winning of the lead by Blue Peter in the closing moments was well witnessed, and the thrill of the race was there.

TRANSMISSION was again not as good as it should be, and at times on all screens spaces of black and white and a certain fuzziness marred perfect pictorial reproduction. Nevertheless, we can claim that England is farther ahead in television than any other country.

NEW YORK interest in big-screen television would appear to have been stimulated by the Baird installations being made, and the possibilities of its becoming a competing medium with films is being canvassed.

THE wide frequency range rendered possible by the short-wave transmission of television sound makes the use of high-grade sound components justifiable. Some comment was made at the recent Baird demonstrations at the New Victoria theatre on the excellence of the accompanying sound; this was due to the use of Voigt loudspeakers.

FOR the large auditorium of this theatre only two units were employed, of the corner type, the sound from the unit at the base being reflected first off a concrete reflector, and then off accurately curved surfaces which form a quarter-section of an exponential horn. A recent demonstration at the B.K.S. showed this speaker to have a very considerable power above 9,000 cycles, running apparently to the limit of audibility. The excellent reproduction of transients—cymbals and various effects—aroused admiration.

I HAD an opportunity last week of noting the difference made to a colour picture by H.I. and L.I. arcs, and by the different types of carbon employed. I saw it first projected by a high-intensity arc with carbons emitting a white light, and last week by a low-intensity arc with a carbon giving a pinkish hue. In the latter the finer shades of colour were considerably de-graded to the loss of quality generally.

ON page 36 of this issue are given details of a puzzle in photometry in which a scientific instrument was deceived. It is obvious from the photographs set side by side that one set has registered more light than the other. The Reflectometer failed to indicate this, which points to a failure on the part of the device to register the difference.

J. BENSON.

THIS WEEK'S PROJECTION ROOM

Western Electric K20 Type Mirrophonic sound is installed at the Clock Cinema, Harehills, Leeds, which is equipped with Simplex projectors

SIIP CARBONS

E.M.I's TELEVISION RECEIVER DEMONSTRATED

Cathode Tube on Pivoted Housing

GOOD PICTURE QUALITY ACHIEVED

LAST week's great event, the Derby, was reproduced on the screens of four West End kinemas—at the Marble Arch Pavilion, the Tatler and the New Victoria by Baird, and at the Odeon, Leicester Square, by Scophony. It also provided a suitably outstanding event with which to launch the E.M.I. large-screen equipment. Having twice seen the Derby on Baird equipment and having seen several demonstrations of Scophony I decided to visit Hayes to see my money lost.

The interest taken in television by all sections of our Industry was evidenced by the presence at the demonstration of Sam Eckman, Sydney Bernstein and Jack Davis, accompanied by technicians. The demonstration was given in an experimental theatre, roughly 70 ft. by 40 ft., the projectors being surrounded by experimental apparatus and transmitting equipment.

The E.M.I. large screen television receiver showing tube on its pivoted housing

Good Quality Reception

The reception proved, as I have several times suggested, that modern large-screen reception is considerably in advance of the average standard of transmission. On the 15-ft. silver screen the studio transmissions and the best of the transmission from the course were very little inferior to the average quality of a newsreel—except that no newsreel would ever have put over so boring a commentary before the race. But it is quite impossible to cover an event such as the Derby with three cameras, and notwithstanding the brilliant day the atmospheric haze made the transmission from the telephoto camera at distances of over half a mile quite inadequate. (H. Carter, of Dallmeyer, who was also among those present, told me that the lens used on this camera was an *f*/5.6 Dallon.) One of the cameras showed a black spot in the picture, which later faded away.

A studio shot of Naunton Wayne came over really excellently and the E.M.I. receiver proved itself capable of doing justice to the best of the transmission. No authentic information as to the brightness of the image was available, but my guess of 3 foot-candles in the high lights was agreed to be approximately correct.

Cathode Ray Equipment

The equipment is of the same type as Baird, embodying a high-efficiency cathode-ray tube, on the fluorescent screen of which is produced a bright image about 5 in. by 4 in. This is projected on the 15-ft. silver screen by means of a 14-in. *f*/1.8 Taylor-Hobson lens. The tube, however, differs from the Baird in that the fluorescent screen forms the front face of it and is scanned from behind, just as in the ordinary domestic receiver, instead of being scanned on its front face, as in the Baird tube.

The E.M.I. tube contains, I am assured, some revolutionary features which permit of the use of high potentials of the order of 50 kv., without unduly wide separation of the electrodes. Again I have no official information, but from the fact that in the base of the projector is a large drum fitted with an electric pump, it would appear that the tube is either of the continuously evacuated type—a principle which I do not believe has been applied to cathode-ray tubes since the early days of such equipment—or is being oil-cooled.

The Projector Unit

A feature making for convenience in installation is that the lens and tube are mounted on a pivoted housing, which can be tilted to suit the rake to the screen, the rest of the projector remaining horizontal.

The projector unit contains also the final stages of vision amplification and the time-base circuits. On the back of it are about a couple of dozen knobs, most of which will no doubt disappear in subsequent models, since they represent controls that can be pre-set, such as the black level.

The projector unit is completely duplicated and the two units are fed from duplicated amplifier racks. The first of these racks—finished in battleship-grey just like the Alexandra Palace equipment—receives the input R.F. signals, which are separated into the picture and sound amplifiers in the second rack. The third rack contains a monitor screen and its amplifiers.

The E.H.T. unit, placed near the amplifier racks, also embodies, I am told, some novel ideas. It is, however, completely boxed inside a long steel case; through a glass window one can see the two diodes which rectify the output of the oil-immersed transformer. This arrangement obviates the necessity of enclosing the E.H.T. units in cubicles.

R. H. C.

ELEVEN MORE INSTAL MIRROPHONIC

L. H. S. Parker has ordered Mirrophonic sound to be installed in the new theatre he is building at Keyworth, Nottingham, Western Electric reports. The opening date is not yet fixed. The Bridgend Picture House Company has also ordered Mirrophonic for their new kinema, the Viking, Largs, now in course of construction. The opening is expected early in July.

N.B.C. Cinemas, Ltd., is installing Mirrophonic sound in the Victoria Hall, Bernard Castle.

R. Chetham is installing Mirrophonic in his two theatres at Bedford, the Plaza and the Picturedrome.

The following theatres have instructed Western Electric to instal Mirrophonic sound systems for early June openings: Plaza, Bradford; Union, Market Harborough; Palladium, Liverpool; Walker Issott's kinemas at South Kirkby and Moorthorpe, Yorkshire; and the Empire, St. Helens.

ELECTRIC FUSE SPECIFICATION REVISED

British Standard Specification No. 88-1937, dealing with electric fuses up to 800 amperes and 250 volts to earth, was published with the full knowledge that there were a few gaps in the technical data, owing to the fact that research was still in progress, and sufficient information regarding these outstanding items was not available.

A new edition of this specification, B.S. 88-1939, fills in certain of these gaps and includes a number of modifications and additions which have been found to be necessary since the earlier edition was published.

Copies of the revised British Standard (No. 88-1939) can be had from the British Standards Institution, 28, Victoria Street, London, S.W.1, price 2s. 2d. post free.

RUSTON CHAIRMAN APPOINTED

Goerge Ruston Sharpley, managing director of Ruston and Hornsby, Ltd., has been elected chairman of the company to succeed the late Col. J. S. Ruston.

Mr. Sharpley joined the company in 1888 and has visited many parts of the world on its behalf.

REPORTER INTERVIEWS SHOPPERS

Opinions for "You Can't Take It With You" in Rickmansworth

JACK BINNS, of the Odeon, Rickmansworth, organised the most comprehensive campaign he has ever put over for "You Can't Take It With You" (Columbia). Four weeks prior to playdate a teaser campaign was presented on the screen with slides, which were continued up to the showing of the trailer.

A week later a competition was organised in conjunction with the *West Herts Post*, which announced that a "Roving Reporter" would interview people on the Saturday before the film was shown. Details of the competition were given on the two weeks before the announcement of the winners.

Three winners and six runners-up had their views published on the day the film opened as to which they considered the most important factor in life, "happiness or riches." The first composite page ever run in the town was also secured for this film.

A week before playdate a "Better Living" week was organised among the traders in the town, and over 100 traders co-operated by giving window displays. Special bills were placed in all these shops reading: "Spend wisely for better living. 'You Can't Take It With You,' so buy now and buy locally. See Frank Capra's grand comedy at the Odeon."

Woolworth's devoted valuable window space to a novelty competition. Six tortoises were obtained and one word of the title of the film painted on each of their backs. Large bills on the window drew the attention of passers-by to the fact that if they found the tortoises in their correct order, reading: "'You Can't Take It With You,'" they could claim a free seat at the counter inside to see the film at the Odeon.

The chairman and members of the council were invited to the opening performance, and the prize-winners in the newspaper competition were presented with their prizes the same evening.

Scouts Parade for "That Certain Age"

With the help of the local Boy Scouts, H. H. Walls, at the New Palace, Nuneaton, was able to arrange an effective boost for "That Certain Age" (G.F.D.). During the week of screening a large number of the scouts paraded the town with their band playing and carrying two large banners with the words: "Where are we going? to the New Palace Cinema, of course, to see Deanna Durbin in 'That Certain Age,' her latest and loveliest—all this week. You are certain to enjoy this, so be sure to come along also."

National Service Drives

120 Sea Cadets See "Dawn Patrol"

CIVIC RECEPTION AT WEST HARTLEPOOL

G. H. BARKER, manager of the Forum, West Hartlepool, linked up National Service with "The Dawn Patrol" (Warner).

The foyer was bedecked with flags and enlivened with model aeroplanes, two of which were in motion, circling by electric control over the pay-box. Two of the latest Anderson air raid shelters were on show, together with a trailer pump lent by the fire brigade. A sandbagged shelter completed a most interesting A.R.P. display.

On the Monday night a civic reception was held at the Forum, when 120 Hartlepool Sea Cadets, under the leadership of Commander Brown, formed a guard of honour for the Mayor and Mayoress of West Hartlepool, Mr. and Mrs. Sparks.

Surrey Kinemas' Impressive "Warning" Displays

Surrey kinemas continue to take part in extensive co-operation with National Service units, the latest being the Savoy, Egham, the Playhouse, Chertsey, and the Plaza, Addlestone.

At the Savoy, Egham, the local Territorials and all A.R.P. services linked up with "The Warning" (A.B.P.C.). Special displays of apparatus were arranged in the foyer and later members of the 6th East Surrey Regiment paraded outside the theatre.

Stockton's Biggest Recruiting Drive

Stockton's biggest National Service recruiting drive was effectively tied-up with the showing of "The Warning" (A.B.P.C.) at the Globe Picture House. Over 2,000 members of the town's defence services paraded to the kinema.

At the Globe a recruiting meeting was staged with the Mayor (Coun. J. E. Wilyman) presiding and Harold Macmillan, the local M.P., appealing for more recruits.

"This Man is News" in Weymouth

For "This Man is News" (Paramount), C. J. O. Whitaker, of the Odeon, Weymouth, obtained from the *Southern Times*, the local newspaper, a number of contents bills worded: "Extra special. Ace reporter put on the spot. See 'This Man is News,' Odeon Theatre."

These were carried by newsvendors and also placed in advantageous positions in the town.

"UNION PACIFIC" STEAMS INTO THE DERBY

Thousands of people who came from all parts of the country to Epsom to see the year's greatest racing event, were made fully aware of Paramount's new attraction UNION PACIFIC, due to open the same week at the Plaza, W. This realistic model of a wood-burning locomotive closely resembling that seen in the film, built by the Paramount Theatres Art Department, travelled to the course "under its own steam"

Girl "Jockey" Tours Barnstaple

RIDING SCHOOL LINK-UP

An attractive street stunt was arranged by A. M. Carpenter in connection with the showing of "Kentucky" (20th Century-Fox) at the Gaumont, Barnstaple. Through the co-operation of the Northgate Riding School he was able to secure a horse and the services of one of the school's pupils.

Dressed in jockey attire, the girl rode through the town carrying two posters worded "Learn to ride at the Northgate Riding School—but be sure to see 'Kentucky' at the Gaumont." Further publicity was gained by an attractive window display tying-up with Wills' Gold Flake cigarettes.

The centrepiece was a large painting of a horse race, and placed between the winner and second horse was a card worded "To-day's Tip, Wills' Gold Flake and Blue Grass a sure double."

On each side, displayed in an effective manner, were packets of cigarettes and posters advertising the film.

DRESS SPECIALISTS HELP "THE GREAT WALTZ"

Colourful Window Scena

A tie-up with Daniels, the Windsor and Slough dress specialists, created excellent publicity for the screening of "The Great Waltz" (M-G-M) at the Playhouse, Windsor. With the aid of the firm's window dressers, Manager Leeman arranged a very striking and colourful scena in the foyer during the week prior to screening.

Central position was given to a raised dais, a portion of which revolved, and on this were full-size cut-outs of the two leading stars dancing to old-fashioned waltz time. Around this set-piece a most elaborate display of modern ballroom dresses was staged.

Harrisons, the cycle agents, linked-up with the makers of Hercules machines in connection with the screening of "The Young in Heart" (U.A.) and good publicity was achieved by means of a foyer display and window show at the firm's premises.

MAY QUEEN ELECTION BOOSTS FILM

"Old Bones" Stunt Raises £9 for Hospital

BY organising a voting contest for a May Queen M. S. Booth, of the Scala, Ilfracombe, secured some good publicity for "Old Bones of the River" (G.F.D.) and at the same time helped the local hospital.

The hospital committee supplied 3,000 voting cards and these Mr. Booth overprinted with the title of his feature and sold to patrons at one penny each, the proceeds going to the hospital. Each card entitled the owner to one vote for any of the candidates, the candidate receiving the largest number of votes being elected Queen.

Mr. Booth obtained six prizes from local tradespeople and a handsome bouquet for the Queen, and these were presented on the stage of the theatre on the final night before a packed house by the chairman of the local council. The newspapers gave the affair wide publicity and Mr. Booth had the satisfaction of handing over to the hospital the sum of £9 10s. 3d.

ACTOR ADDRESSES BIRKENHEAD AUDIENCE

G. Ray's "Murder Man" Teaser Publicity

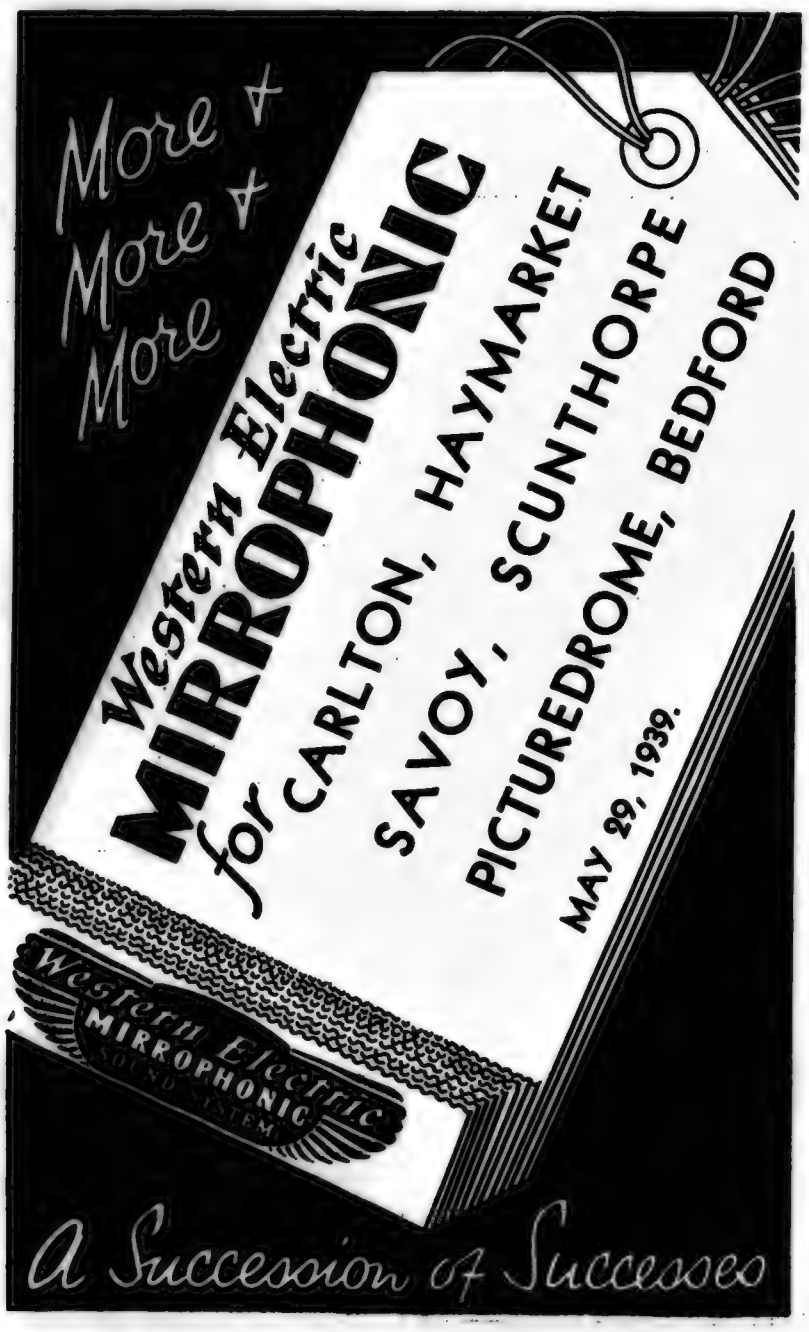
Clever publicity by G. Ray, of the Roxy, Birkenhead, aroused great interest in the film "Murder Man" (M-G-M).

A week prior to playdate, cards bearing bloodstained handprints were placed at vantage points in the kinema. Teaser wording was added day by day until the final message read: "Spencer Tracy in 'Murder Man.'"

In the centre of the foyer a chair was placed, to which was fastened a card reading: "This is an ordinary chair. Spencer Tracy in 'Murder Man' almost sends an innocent man to the Electric Chair."

For "Follow Your Star" (G.F.D.), Mr. Ray arranged a colourful setpiece in the foyer. Blue crêpe paper formed the background, upon which were fastened a number of silver stars each worded to read: "'Follow Your Star' to the Roxy—where Arthur Tracy climbs the dizzy heights to stardom."

In addition, Mr. Kay was fortunate enough to obtain the assistance of James Harcourt, the stage actor, who appeared in the film. He was introduced to the audience from the stage and gave an interesting talk about the actual making of the film.



Efficient Tie-up Campaigns

"GAMBOLLING LAMBS" IN CANTERBURY FOYER

By contacting several local tradesmen R. C. Overs, of the Friars, Canterbury, was able to obtain some useful tie-ups for "That Certain Age" (G.F.D.).

An excellent window display was arranged with Taplow Motors, in which they gave a show of S.S. Jaguar cars, together with cut-outs of the stars and art cards worded "Has your car reached 'That Certain Age'? then change it for a modern car—S.S. Jaguar." In addition, they arranged for a Jaguar car, bearing advertising banners, to tour the district. The remainder of the tie-ups were with Butt's, hairdressers, the Crystal Cleaners and two music stores, each displaying stills and slogans linking the film with the material on display.

For the front-of-house decoration Mr. Overs utilised the renter's 12 and 6 pictorial sheets. Erected in the vestibule was an animated display depicting the star's head over a grand piano. A big Press campaign was also conducted.

For "The Young in Heart" (U.A.) Mr. Overs arranged a Limerick competition in conjunction with Hercules Cycle Co. For the best entries prizes were presented by Ald. Barrett, the first being a Hercules bicycle, second a 10s. note presented by United Artists, and consolation prizes of theatre tickets were also given.

In addition tie-ups were arranged with many prominent tradesmen, including cycle dealers, hairdressers, tobacconists, dyers and cleaners, women's wear and car dealers.

In the theatre vestibule a scenic background depicting grassland with a fence in the centre, was erected and in the background a car carrying a spindle with two crossbars. At the end of each crossbar cut-out replicas of lambs were fixed, and when the motor was put into action an illusion of lambs jumping over the fence was created. Art cards were placed on the scenic background worded: "Get that Spring Feeling. See 'Young in Heart' at this [illegible]re."

Throwaways were distributed through the medium of the Sunday newspapers.

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SABU LEAVES HIS FOOTPRINTS AT THE GRANADA, SLOUGH

More Additions to "Pavement of Fame"

SABU, famous Indian boy star, made a personal appearance at the Granada, Slough, last week, and before going on to the stage impressions of his hands and feet were made on the second slab of the now well-known Granada "Pavement of Fame" (picture right).

The star was welcomed by R. H. Turton, manager of the Granada, and before a large crowd of spectators Sabu autographed the specially prepared slab after leaving his hand and bare-feet impressions. As soon as the stone is dry it will be laid on the pavement in front of the theatre in company with that already made by Will Hay.

A crowded house gave Sabu a rousing reception.

Yesterday (Wednesday), Michael Redgrave added his impressions to the pavement during an appropriate ceremony.

Varied "Citadel" Campaigns in the Provinces

ROCHDALE'S DOCTORS CIRCULARISED

"THE CITADEL" (M-G-M) at the Regal, Rochdale, benefited considerably from an intensive advance publicity campaign conducted by the manager, Reginald Jordan, some three weeks before playdate.

A number of attractive pennants, designed by Art Display Service, announcing the title and quoting Press comments, were suspended at vantage points in the vestibule and foyer.

In the main entrance hall a four-piece cut-out, 5-ft. high, illustrating the leading players against a background depicting a mining town, was erected to stand out in relief over the main entrance doors. This was effectively and extensively illuminated with appropriate coloured spotlights, floods and a small batten.

A personal letter was sent to every doctor practising in the borough, and to many other medical men within convenient reach of the Regal, mentioning the film and also quoting the most convenient times to arrive. The V.A.D. Nursing Association was also contacted, leading to attendance of big parties of uniformed nurses.

Dignified tie-up displays were arranged at many shops in the town, where stills and artistic credit cards were featured in the centre of the windows. Prominent among these were displays in six of the most important chemists, who surrounded the stills with interesting layouts of medical requisites and surgical instruments.

The tie-up line employed here was: "Maintain the Citadel of your health . . . your chemist can help you! See Robert Donat in 'The Citadel,' the drama of a doctor who fought not only against disease and pain, but also against selfishness and incompetence."

A further six windows were obtained in furniture showrooms, where large credit cards and panels, including photographs from the film, were well displayed.

By co-operating with the proprietors of the famous Buckfast Tonic Wine, all the principal wine stores in the town featured specially manufactured printed display cards incorporating a still and relevant announcements, and adding the slogan, "Render the Citadel of perfect health unassailable by taking Buckfast Tonic Wine," etc.

Gas Company Supports Coventry Drive

H. G. Irving exploited numerous publicity angles when bringing the screening of "The Citadel" at the Empire to the notice of the public of Coventry.

Two weeks prior to screening, teaser slides were shown on the screen and teaser slips posted on the doors of the theatre. A week prior to showing an outstanding display was arranged with the local gas company and set up in the vestibule.

This was followed up by a display at the Gas Company's showroom on the line, "Let gas be 'The Citadel' of your kitchen."

In connection with a tie-up with Buckfast Tonic Wine, a display was arranged in the circle foyer, and 12 shops in the city carried display cards advertising the film at the Empire.

Word-Building Contest for Chichester's Kiddies

T. D. Hunt catered for members of his Mickey Mouse Club in his publicity for "The Citadel" (M-G-M) at the Plaza, Chichester. A word-building competition was arranged in which 400 entrants were invited to form as many words as possible with the letters incorporated in the film's title. Three prizes were offered for the winners.

During the week of showing the public were reminded of the programme by a publicity car which toured 100 miles of the district. For this a linen cover was fitted over the body bearing bold announcements.

The full campaign started six weeks before the playdate with six teaser art-cards in the vestibule, augmented by slips on the stairs. Later, slides were screened to the accompaniment of "mike" announcements, while to round off the campaign additional advertising space was taken in the local Press.

Wine Capitalised for Worthing Scheme

Dr. Cronin's local associations with Worthing gave H. Kaye the opportunity to launch judicious publicity for the presentation of "The Citadel" (M-G-M) at the Plaza, Worthing, and as an auxiliary item a tie-up was arranged with the leading wine merchants in the town in connection with Buckfast Tonic Wine. Full window displays featured a triangular effigy of a castle, with the left and right wings devoted to stills and details of the programme. A vestibule tableau was staged exhibiting the product, flanked by variations of the shop slogans and a quantity of stills.

Medical Angle Exploited at Winchester

The medical angle of "The Citadel" (M-G-M) was utilised to excellent advantage in Mrs. K. M. Howe's publicity for this film at the Royal Cinema, Winchester. A week in advance of screening 120 letters were sent to all doctors, nursing homes, hospitals and colleges.

To ensure the interest of patrons a special trick title appeared on the screen five weeks in advance, to be followed up by other slides. Tie-ups were arranged with the International Stores and Buckfast Tonic Wines, while a car carrying a large poster attracted the attention of all in the streets of the city and surrounding districts.

"SAY IT IN FRENCH" AT NORWICH

Extensive Trader Tie-up Stunt

Twenty of the city's leading traders united with Sam Newberry to exploit "Say It In French" (Paramount) at the Odeon, Norwich. At the traders' showrooms large printed cards were placed on easels amongst the goods on sale bearing the words "'Say It In French' at the Odeon, but you can Say It In English in this shop, and we shall be pleased to serve you with any of the goods displayed."

To boost the reissue of "Les Miserables" at the Odeon Mr. Newberry made full use of the Press, and the week prior to show date took extra space in all the daily and evening papers circulating the city and district. Teaser advertisements similar to the following were inserted: "Our public commanded —we obeyed and booked this great film," then "You heard it on the air—now see the film at the Odeon."

Three weeks prior to playing, Jarrold's booksellers made a special show of "Les Miserables" in book form with display cards and "stills" placed adjacent. Willmotts, radio dealers, made a special show of Murphy Radio.

At the Odeon a well-arranged display of Murphy Radio attracted much attention in the foyer, while at the foot of the stairway to the circle, Goose, booksellers, made a display of a cheap edition of the book.

AROUND LONDON with the SHOWMAN

HOLIDAYS INFLUENCE ADVERTISING—ROYAL TOUR BOOSTS FILMS AT ENFIELD—DALSTON IN THE TROPICS—PUBLICITY CAFE IN FINSBURY PARK

HUGH ELLIS utilised the approach of the holiday period to call attention to his programme at the Edmonton Empire recently. On entering the hall I was faced by what looked like an advertising stall of a travel bureau covered with railway and holiday resort posters, pamphlets, railway bills, time-tables, etc. The centre was built up as a small counter to carry leaflets and bills.

Closer inspection showed that this was not an advertisement for coast resorts, but a subtle advertisement for his current feature, for the wording, running down the side panels and across the front, read: "Some are going to . . . ." (here were fixed leaflets about the charms of Dunfermline, Arbroath and Harrogate); "Or to . . . ." (more leaflets of Southend and Clacton); "Some will be going to . . . ." (Skegness and Eastbourne); "But, take your holidays anywhere you will, but you must all visit the Empire to see 'Charlie Chan in Honolulu'" (20th-Fox).

Mr. Ellis showed me that some of the railway time-bills on the counter had been overprinted with the message: "Holidays will soon be here! Take yours where you like, but you must visit 'Charlie Chan in Honolulu' next week."

It's An Ill Wind . . .

To make room in his vestibule at the Enfield Rialto for a large item of circuit publicity for "Trade Winds" (United Artists), George Guthrie had to cover the handsome fireplace which is a permanent feature of the apartment. Taking advantage of this, he erected a new dummy fireplace in another part of the lobby, complete with an electric fire kindly lent by the Northmet Co., and on this he pinned a small card with the message: "Sorry! But we had to move the fireplace to make room for 'Trade Winds.'"

Another novel item of publicity for the same film consisted of a cut-out folder throwaway printed in red and orange to represent a terrestrial globe on which appeared the slogan: "Crooks' tour of the world in 3½ hours, starting from the Rialto next week." Inside appeared further details of the programme and a time-table was printed on the back.

Mr. Guthrie's current letter to patrons, pinned on the hall notice-board, was based on the tour of the King and Queen to Canada, and pointed out that Their Majesties have taken along a special selection of films to fill in their leisure hours aboard the *Empress of Australia*.

Using the argument that what is good enough for a monarch ought to be suitable for his subjects, the letter ended by recommending patrons of the Rialto to follow the Royal example and let the kinema enliven their leisure moments and chase away their troubles and cares.

Round the World Tour

A striking display advertising "Trade Winds" (United Artists) which I saw in the vestibules of the Enfield Rialto and the Walthamstow Granada—Bernstein halls—consisted of a large panel on which was painted a map of the world with the places marked on it which figure in the film. Bombay, Colombo, Saigon, Singapore, Shanghai, Kobe, Honolulu and San Francisco were each marked by small paper discs carrying descriptive letterpress and by tiny electric bulbs wired to a flasher.

Across the top of this map was scrawled the message: "10,000 miles to arrest a lovely killer!" and on the right was a large head of Joan Bennett. The small labels and the winking lamps made this display unusually attractive.

Almost West End

The position of Tussaud's Cinema, and consequently its clientele, is unusual, as Leonard W. Kent explained to me when I dropped in there recently to inquire who had taken the place as assistant manager of Frank Wildish, who is now with an exhibiting company in India.

The hall is only a penny ride from London's West End and in the centre of the high-class residential districts. The public, therefore, is quite unlike that for which the ordinary suburban hall caters, has a considerable sprinkling of foreigners and exhibits a marked liking for the better foreign films, such as "Mayerling."

It is fortunate, therefore, that Mr. Kent, who has been in charge for the past nine years after having gained considerable experience of public entertaining as a theatrical and concert artiste and with P.C.T., has a say in the selection of films, which have to be chosen with exceptional care in order to please the tastes of Tussaud's patrons.

Publicity consists of posters—including a number in and around the London stations, Underground and otherwise—newspaper announcements and programmes. In addition to the usual monthly house magazine, Mr. Kent also provides a programme for each week. Mr. Kent has built up a live mailing list of 5,000.

Visitors to the world-famous waxworks next door are encouraged to visit the kinema before going home by the offer of specially favourable price terms, provided they buy composite tickets for both shows.

The new assistant manager, by the way, is H. B. Tremain, from the Camden Town Plaza.

An Unusual Setting

The main ingredient in R. Paterson's latest window show at the Dalston Picture House was an ambitious tropical setting. Given prominence against a colourful background was a life-size cut-out of Joan Bennett standing in a field of (synthetic) grass. The side wings represented tropical undergrowth, with a hint of life in the form of a climbing monkey in the background.

Behind the cut-out was a fine representation of a luxury liner sailing across a calm blue sea, and the contrast between the sophisticated star in her civilised dress, the jungle surroundings and maritime background was striking. Hanging in front of the other materials was a frame bearing in coloured letters the names of Miss Bennett, Fredric March and the film concerned, "Trade Winds" (United Artists).

Finsbury's "Cafe Society"

In the continued absence of R. C. Crooks—who, I was pleased to learn, is making slow but sure progress after his operation in Wellhouse Hospital, Barnet—assistant manager Elliot Johnson continues to keep the Finsbury Park Rink well in the public eye by a steady stream of publicity manœuvres.

When I called, the foyer, crush hall and both entrances were filled with cut-outs and other publicity for "Café Society" (Paramount), an unusual item being a fully laid café table labelled with a small card stating that it was "Reserved for Fred MacMurray and Madeleine Carroll in 'Café Society.'" Over the stairs to the balcony was an 8-ft. cut-out of the two stars arm-in-arm in evening dress, taken from a large litho poster.

To advertise "Climbing High" (M-G-M), Mr. Johnson had a tie-up with a music shop, where records and sheet-music of hits from the film were given special display. "The Cowboy and the Lady" (United Artists) was assisted by a special interlude of cowboy melodies played by the hall's organist, Jack Bath, on the Wurlitzer.

The atmosphere of "Son of Frankenstein" (G.F.D.) was subtly suggested by replacing the usual electric globes in the lobby still frames with green bulbs.

Mr. Johnson told me that the amateur talent contests on Wednesday evenings continue to prove most popular. Not only are there almost more competitors forthcoming than can be dealt with, but the competitions also help to fill the Rink with eager spectators.

Spring Cleaned

For many weeks past the frontage of the Holloway Empire has been encased in an extensive system of scaffolding, with workmen busy attending to the fabric of the building. H. V. Scott tells me that they have been facing the stonework of the top part of this one-time music-hall and colour-washing the lower section in a bright tone of yellow.

The final stage has now been reached and soon the Empire will appear as a very bright spot in this rather drab thoroughfare.

Young Clubites

Harry Jacobs tells me that the Kiddies' Club which he started at the Highbury Picture House towards the end of March is proving very popular and now has 1,500 members.

He has overcome initial difficulties arising from the absence of a proper stage at this hall by getting a small platform erected and equipping it with a microphone through which he is able to direct operations under the pseudonym of "Uncle Jake."

I

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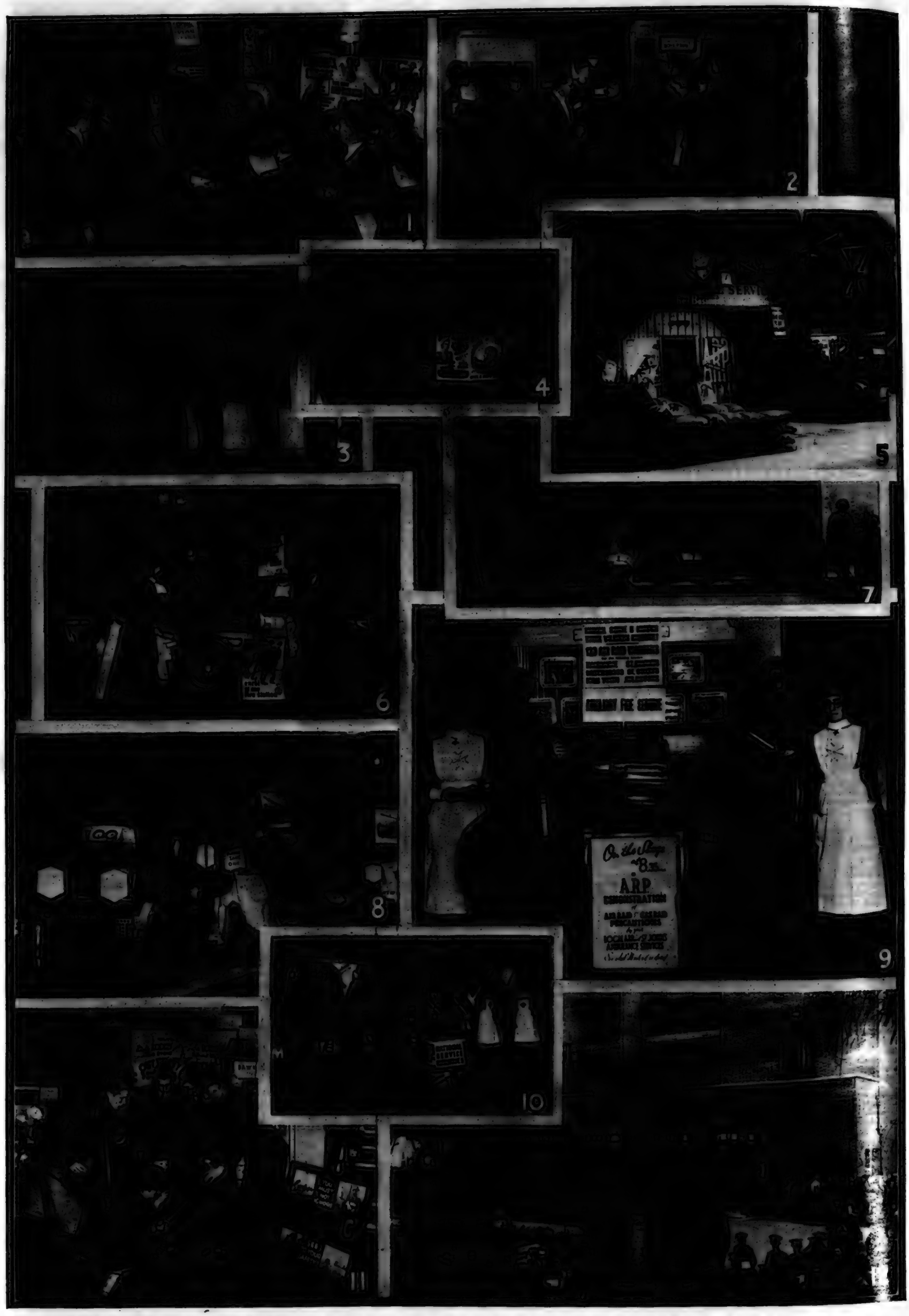
"THE WARNING" AIDS RECRUITING



Throughout the country, kinemas have been playing a big part in National Service recruiting by linking their film exploitation with the various Services. Here is a selection of parades and vestibule shows staged in conjunction with THE WARNING (A.B.P.C.). (1) An interested crowd attracted by V. Coombe's display at the Elephant and Castle Electric Theatre. (2) Reginald Jordan greeting heads of the Services at the Regal, Rochdale. (3) A parade of Constabulary presented on the stage of the Odeon, Acton, by Jack Goulding. (4) George Agate's display at the Ambassador, Stoke Newington. (5) A realistic setting arranged by G. H. Barker at the Forum, West Hartlepool. (6) A.R.P. workers in G. B. Kay's Ritz, Barrow-in-Furness, tableau. (7) D. Vicary's A.F.S. show at the Odeon, Wallington. (8) E. Bell staged this display at the Central, Reading. (9) Representatives of the Services at the Ritz, Hereford. (10) A. W. Rifkin's recruiting station at the Ritz, Wigan. (11) Savoy, Enfield's display. (12) Reg Pickard's parade at the Savoy, Andover

Atmosphere By Means of Musical Interludes

WE have only seven films on our release list this week and most of these are of the comedy-drama type which is now becoming so popular. In earlier days a film usually had a very definite label—comedy or dramatic—in type, but to-day one film seems to cover romance, comedy, gangster elements, detective thrills, etc., which makes the choice of an introductory interlude a much more difficult problem.

In pictures of this type I feel it is far better to have an interlude based to a large extent on the opening sequences or at any rate the first half of the film, especially if it is lighter in vein than the second half.

The interlude is then more likely to be melodic and more interesting to the average patron. Of course, a lot depends on the actual title of the film in making a decision in this matter.

"King of the Underworld" is a definite gangster film and an incidental like Charrosin's "Denunciation" is true to atmosphere, but "What a Woman," although it concerns a mystery robbery, has a much lighter domestic side to its story, hence the choice of a part of "Pique Dame" Overture.

Again, "Navy Secrets" is an espionage naval drama, but it has a strong romantic side and a light introduction like "Nautical Moments" or "Plymouth Hoe" Overture will be much better than stressing the dramatic element.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR JULY 10 RELEASES

"THE REBEL SON" (United Artists)

CERT. U. 7,202 ft. Reg. No. F.1720. Reviewed in KINE. April 6, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Harry Baur, Anthony Bushell, Roger Livesey.
ATMOSPHERE.—Spectacular period melodrama of enmity between the Cossacks and Poles. The story of the two sons of a Cossack warrior, one a brilliant scholar and the other who puts fighting before book learning.
ORGAN.—Czardas No. 1, from the "Ballet Russe," Luigini (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.1948 by the Royal Covent Garden Opera House Orchestra.
LIGHTING EFFECTS.—Amber and red for finale only.

"FAST AND LOOSE" (M-G-M)

CERT. A. 7,155 ft. Reg. No. F.1507. Reviewed in KINE. March 16, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Robert Montgomery, Rosalind Russell.
ATMOSPHERE.—Marital comedy crime melodrama, a sequel to "Fast Company." The story concerns an eccentric book collector who is after a valuable manuscript and his adventures before he manages to obtain his object.
ORGAN.—"Hammer and Tongs," Engleman (Bosworth), with adaptation from the piano-solo copy and presented as an introductory interlude.
NON-SYNC.—As organ, recorded on Bosworth B.C.1056 by the Pall Mall Revellers.
LIGHTING EFFECTS.—Amber only.

"WHAT A WOMAN!" (Columbia)

CERT. A. 6,580 ft. Reg. No. F.1506. Reviewed in KINE. March 16, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Melvyn Douglas, Virginia Bruce.
ATMOSPHERE.—Domestic detective comedy-drama, a sequel to "There's Always a Woman," No. 2 of the Bill and Sally Readon series. The story concerns a detective engaged by an insurance company to solve the mystery of a diamond robbery.
ORGAN.—"Pique Dame" Overture, Suppé (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.1677 by the Vienna Philharmonic Orchestra.
LIGHTING EFFECTS.—Deep blue and magenta only.

"BLACKWELL'S ISLAND" (First National)

CERT. A. 6,345 ft. Reg. No. F.1316. Reviewed in KINE. February 2, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—John Garfield, Rosemary Lane.
ATMOSPHERE.—Gangster-cum-prison comedy melodrama, in which ridicule is the weapon employed to overthrow gangsterdom.
ORGAN.—"Molto Agitato." Incidental. Engleman (Bosworth), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on Bosworth B.C. 1045 by the International Radio Orchestra.
LIGHTING EFFECTS.—Amber fading to red only.

"THE LONG SHOT" (Grand National)

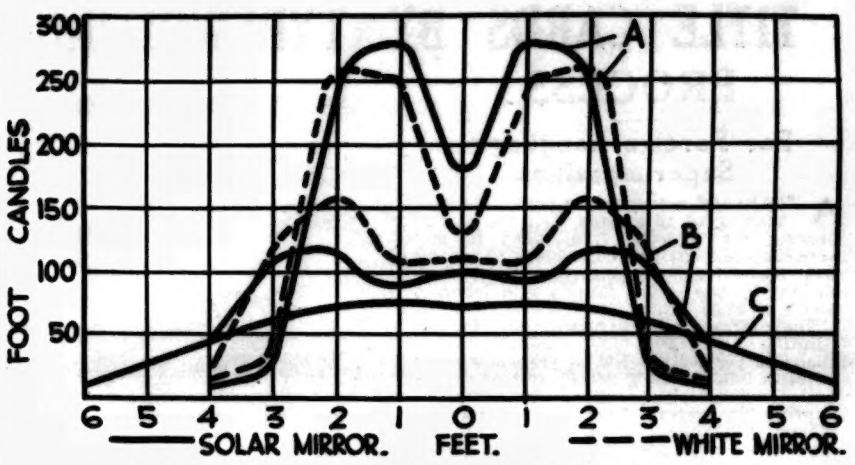
CERT. U. 6,241 ft. Reg. No. F.1469. Reviewed in KINE. March 2, 1939.
PUBLICITY.—One 6-sheet.
STARS.—Gordon Jones, Marsha Hunt.
ATMOSPHERE.—Romantic melodrama of the racecourse, a mixture of romance, comedy, villainy and racecourse thrills.
ORGAN.—"Woodland Pictures" Suite (No. 3 only), P. E. Fletcher (Hawkes), presented as an introductory interlude, with adaptation from the Orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by Boosey-Hawkes B.H.1909 by the Regent Concert Orchestra.

"KING OF THE UNDER WORLD" (Warner)

CERT. A. 6,037 ft. Reg. No. F.1449 Reviewed in KINE. March 2, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Kay Francis, Humphrey Bogart.
ATMOSPHERE.—Gangster drama, depicting a criminal with a Napoleon complex, who is outwitted by a woman he has injured.
ORGAN.—"Denunciation," Charrosin (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1920 by the Regent Concert Orchestra.
LIGHTING EFFECTS.—Deep crimson only.

"NAVY SECRETS" (Pathé)

CERT. U. 5,500 ft. Reg. No. F.1565. Reviewed in KINE. March 23, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Fay Wray, Grant Withers, Craig Reynolds.
ATMOSPHERE.—Espionage romantic melodrama of the Naval Intelligence Service, concerning a stolen letter and its recovery from foreign agents.
ORGAN.—"Plymouth Hoe" Overture, Fletcher (Chappell), presented as an introductory interlude, with adaptation from the piano-solo copy only.
NON-SYNC.—"Nautical Moments," recorded by H.M. Grenadier Guards Band on Columbia D.X.351.
LIGHTING EFFECTS.—Blues only.



Curves drawn from light tests made with and without the Solar Mirror.

See article on page 36

A DAY IN THE LIFE OF A DICTATOR

A novel organ interlude has been compiled by Bernard Foster, organist of the Elite, Middlesbrough, and presented in that theatre on the Compton organ.

Its title was "A Day in the Life of a Dictator," and the slide matter was witty and pungent. Grieg's "Morning" began the Dictator's day, and "The Hall of the Mountain King," the activity at the "Buster's Garden" retreat, "Parade of the Tin Soldiers" and "Baby's Sweetheart" followed (this having reference to grants for babies born).

Onward "Polonaise," "Hungarian Rhapsody," "Turkish Patrol" and Rachmaninoff's "Prelude" have mention of foreign diplomacy in humorous terms with "Lullaby" to dream of peace again.

The interlude was enthusiastically received during its presentation.

EMBASSY, MALDON, ORGAN
A Correction

In the May 18 issue of the KINE. an error occurred in the description of the organ at the Embassy, Maldon.

The instrument at this theatre is a Wurlitzer Three-Manual. The error is much regretted.

BUGLERS AND DRUMMERS OF FIVE UNITS
Join in Kinema Musical Display

DURING the week of May 15 Edward Farley presented a very novel interlude in military vein for he was able to introduce and play in ensemble with the buglers and drummers of five regiments quartered in the Cathedral City, *viz.*, the West Yorkshires, East Yorkshires, York and Lancaster, King's Own Yorkshire Light Infantry, the Green Howards and the Duke of Wellington's regiments. The interlude was titled "The Army and your Yorkshire Regiments," and was given by special permission of General Sir William H. Bartholomew, G.O.C.-in-Chief of the Northern Command.

Production on the military side was in the hands of Colonel C. H. Hart and Lieut.-Colonel J. H. Woods, while manager Fordham Ellis was in charge of the stage production. In their full dress uniforms, playing the individual regimental calls and marches with the organ, they made quite a sensation.

On Wednesday evening Gen. Sir William Bartholomew, G.O.C.-in-Chief Northern Command, brought a party to witness the men's performance, and the Lord Mayor and Lady Mayoress were present on Thursday evening.

A. W. O.

Solo Organ Interlude (Series 2) No. XXXVIII

MUSICIANS IN FAIRYLAND

By George Tootell, Mus.Doc., F.R.C.O., at the Regal, Douglas, I. of M.

ORGAN: COMPTON THREE-MANUAL

Once more the merry doctor has sent along a couple of interludes with his regards and best wishes for the KINE. series. He is hard at work on a new operetta and acting as solo organist at the Regal, Douglas, where he is an established favourite.

This "Fairy Tales" interlude is in his usual whimsical style, has good music wit and the little illustrative story is in itself interesting, making the recital entertainment from every angle.

A. W. O.

No.	Slides.	Music.
1.	"Once upon a time"—don't you remember the time when those words gave you a thrill of expectancy?	"Scenes de Feerie," No. 1, Massenet (Lafleur).
2.	Fairy tales have inspired many composers of music. Let us spend a few moments with composers in Fairyland.	Do.
3.	I have been playing for you a march from Massenet's "Fairy Scenes." Now let us open our book of musical fairy-tales.	Do.
4.	First we look for "Cinderella," and here she is, as portrayed by the English composer Eric Coates, sitting alone, and dreaming by the fire.	"Cinderella," Coates (Chappell).
5.	The Fairy Godmother calls softly to her, and Cinderella goes to the ball and dances with the Prince.	Play corresponding portions of the piece.
6.	The clock strikes twelve, and Cinderella runs away—you know the rest	Do.
7.	Now we come to the "Three Bears," and again Eric Coates tells their story in music ..	"The Three Bears," Coates (Chappell).
8.	Into their little house they come, and eventually find Goldilocks asleep in the Little Bear's bed.	Play corresponding portions.
9.	They awaken Goldilocks, who jumps out of bed and runs away, followed by the Three Bears.	Do.
10	Our next character is a very unpleasant person, and not at all nice to know!	"Bluebeard," from "The Betrothal" Ballet, page 13, Nos. 3 and 4, by Armstrong Gibbs (Feldman).
11.	This is "Bluebeard," whose method of getting rid of his wives, was, to say the least, a striking one!	Do.
12.	Can you guess, from this music, who the well-known character is who now enters on the scene?	"Puss in Boots," "The Sleeping Beauty" Suite, by Tschaikowsky, No. 3 (Feldman).
13.	This is "Puss in Boots," as portrayed by the great Russian composer Tschaikowsky ..	Do.
14.	Who does not know the story of Hansel and Gretel? Humperdinck composed a delightful opera upon this fairy-tale.	"Hansel and Gretel" selection, by Roberts. Fischer edition (Schott or Boosey). Page 4 at C, line 3 to end of page 5.
15.	This is the music Hansel and Gretel sing while wandering in the forest before finding the witch's gingerbread house.	Do.
16.	Then, tired out, they fall asleep, and their guardian angels appear in their dreams to protect them.	Page 13, letter G to end of page.
17.	Before closing our book of fairy-tales, we turn finally to one of the best-known characters, "The Sleeping Beauty."	Valse, "The Sleeping Beauty" Suite, Tschaikowsky (Feldman).
18.	Tschaikowsky wrote a magnificent ballet on the story of "The Sleeping Beauty"	Do.
19.	I am playing the beautiful waltz from this ballet, which was one of the greatest successes of the Russian ballet in London.	Do.
20.	And as we close our book of fairy tales, and say *au revoir* to the friends therein who keep our hearts for ever young.	Do.

FEATURED INTERLUDES
At the Regal, Uxbridge

When I visited the Regal, Uxbridge, on Wednesday to see the resident solo organist, Crosbie Scott, it was evident that the management had confidence in his abilities to entertain, because his name was prominent on the big 12-sheet posters and the times of his interlude given. The organ at the Regal is a small five-rank very early Compton two-manual model, which for a theatre of this size it would be an advantage to rebuild with at least another unit and the Melotone, especially as on Friday each week there is quite an appreciable amount of variety stage work to be accompanied and there is no lift to help solo interlude work.

Crosbie Scott certainly exploited the organ to its fullest extent both tonally and technically in a "World Tour" interlude, which will be continued in serial form for some weeks during the holiday season. Paris was our first visit, to the strains of "The Marseillaise" and "Ca C'est Paris"; Belgium was represented by its fine National Anthem and an imitation of the Bruges famous carillon. Then Holland was reached to the melodies of "By the Side of the Zuyder Zee" and "The Little Dutch Mill." Germany called for the Heidelberg "Drinking Songs," Austria with a Viennese valse followed, and Switzerland, as a finale, gave a chance to reach an effective climax with the last movement of the "William Tell" overture. Careful registration and special attention in every tonal detail were evident in the "joining up" for the forthcoming attractions advertisements, which some organists are apt to be very careless over.

Crosbie Scott has been at the Regal since last December, having been transferred from the Ritz, Richmond, on account of his long experience in the expert accompaniment of variety acts.

A. W. O.

THEATRONE AT HOLIDAY CAMP

A Compton Theatrone has been installed in the famous Butlin's Camp Assembly Hall at Skegness for dancing and variety concerts, opening on Whit Monday, thus providing a position for a kinema organist who has been displaced for the summer months.

KINEMA ORGANIST IN GERMANY

Cecil Hammett, who concluded a long residential engagement last week at the Embassy, Maldon, is now in Berlin for an eight weeks' visit to the Scala Theatre with a revue, in which he is featuring a Hammond organ. The Opera House, Leipzig, follows for a period of six weeks before commencing an English tour at Wood Green, N. London.

A. W. O.

TITLE CARDS BY TYPEWRITING PROCESS

For Foreign Language Superimposition

A TIME- and money-saving device for the making of title cards, *i.e.*, the cards bearing the dialogue translations to be superimposed on foreign language pictures, has been developed and placed on the market by one of the leading film laboratories of Budapest.

The process does away with the press-printing of title cards, often numbering more than 600 per feature film, a process which requires much time, generally several days, and accordingly incurs considerable expense in wages. The new apparatus, named "Photomut," is a combination of typewriter and photostatic camera, and works with a speed not much inferior to that of the former, while the processing of the inexpensive roll of photopaper bearing the titles takes a few minutes only. Hence, the laboratory is in a position to make the entire set of title-cards needed for superimposing titles on a full-length picture in a few hours, including eventual corrections which can be achieved quickly by cutting out the faulty lines or words and pasting in the proper ones typed immediately after the proof-reading.

Illustration (1) shows a photograph of the handy apparatus which can be installed at any place where it can be joined to an electric lighting circuit, while illustration (2) is a diagram explaining its working arrangement.

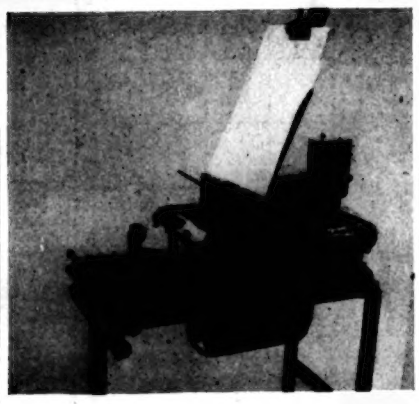


Illustration 1.

Each of the metal tabs or keys (E) on plate (F) is labelled with a character (letter, figure, punctuation mark, etc.) corresponding to a similar character on plate (C) which is supported by one end of arm (B), resting on bearings (A, A_1 and A_2). By touching one of the tabs (E) with the electric contact (D) mounted on the other end of arm (B), the corresponding character on the diaphanous plate (C) is placed before the aperture (M), which is situated above the light source (i). Simultaneously, shutter (H), moving in ball-bearings (L), is drawn back by means of electro-magnet (G), thus allowing the light emanating from (i) to pass through (M) and project the desired character, *via* lens (J) and prism (J_1), upon the photopaper (K) transported automatically on rolls.

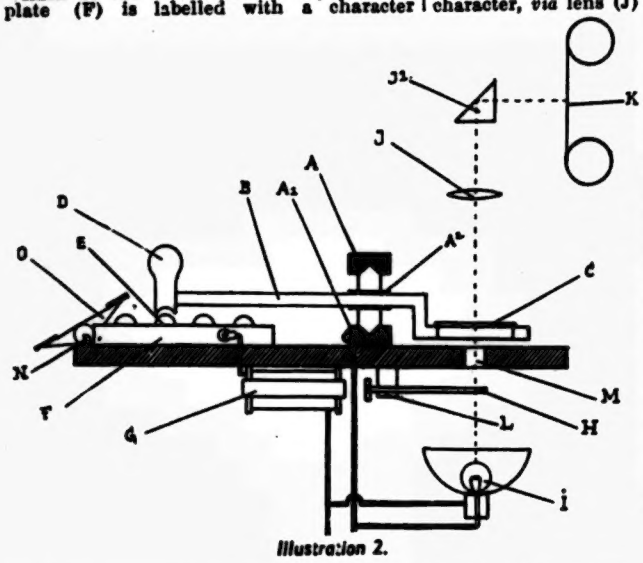


Illustration 2.

The purpose of the shift key of a typewriter (printing of capital letters, etc.) is served by lever (O) moving on ball-bearings (N) and affecting the position of plate (F). Plate (C) can be interchanged easily and quickly so as to enable the employment of different sets of type. The photopaper to be used is Kodak Contrast Nikko single-weight, available in rolls of 4-in. width and 11-yd. length; on each roll can be photographed ca. 350 titles of from one to three lines each. Contrary to an ordi-

(*Continued in column 3.*)

A PUZZLE IN PHOTOMETRY

Solar Mirror Increases Actinic Light

By R. HOWARD CRICKS, F.R.P.S.

MENTION has several times been made in the KINE. of the Solar mirror, an arc mirror for studio or projection, which has a proportion of cobalt in the glass mix, and gives therefore a bluish light. This mirror has set a number of people a problem in sensitometry; for while one would naturally expect that the inclusion in the glass of a colouring medium would merely result in reducing the light content of other colours, the evidence of one's eyes, backed by photographic tests, is to the contrary. Yet tests made with photometers of various types merely support the suggestion that there is actually less light.

The mirror is being handled by A. Cotton and at the invitation of Charles Knott, his assistant, I assisted, with John New, of Dufaycolor, in some tests of the mirror at the Highbury Studios.

I have several times seen film cuttings, one pair of which is reproduced, demonstrating that identical lamps used in the same unit at the same distance from the object produce a higher light intensity with the blue mirror; the cutting with the greater exposure is that made with the Solar mirror and is at least 50 per cent. more exposed than that made with a metal mirror.

How Tests Were Made

On arrival at Highbury two 2kw. incandescent units were first fixed up side by side, shining on a white flat. The difference in colour and intensity was most striking; there was the same difference as between H.I. and L.I. in the kinema, the beam from the Solar mirror being bluer and brighter.

Yet our photometer tests showed the difference in intensity and colour to be negligible. A photometer was fixed up on a lamp-stand to move across the beam. Readings taken at three focal settings, representing spot, middle flood and full flood, are illustrated by the curves reproduced. A slight difference in curvature will be noticed, but the total light intensity is very similar and actually at full flood the figures agree in a remarkable fashion.

John New had brought a Reflectometer, and with this we measured the colour content of the light. The following are the readings obtained through the standard Reflectometer filters (arbitrary units):—

	White	Blue	Green	Red
Solar mirror	156	10	30.5	50.5
White mirror	162	8	32.5	55.5

It will be seen that the white mirror gave a slightly more powerful beam, but the blue mirror actually added blue to the light, at the expense of red and green.

A Further Examination

The object of the blue mirror in the kinema is to simulate H.I. light with a L.I. lamp. By courtesy of the chief projectionist of a renting firm I had an opportunity of comparing the Solar mirror with a white glass mirror. The two mirrors had had to all appearances an equal amount of use, yet the picture with the blue mirror looked definitely brighter and was certainly more pleasing.

Here the blue mirror comes off even worse photometrically. The screen brightness is only 61 per cent. that of the standard mirror; the colour reflectivity is 83 per cent. blue, 60 per cent. green and 49 per cent. red, compared with a standard mirror, to

Comparative pictures taken under same conditions except for use of the Solar Mirror

which the blue mirror is 16 per cent. blue-blue-green.

There is, however, a very considerable improvement in the over-all colour of the light. The low-intensity arc with standard mirror is 21 per cent. red compared with standard high-intensity light. Substitution of the blue mirror changed the apparent colour of the L.I. arc to only 8½ per cent. orange.

Expositron Readings

On the other hand, the suggestion conveyed by my Reflectometer figures, that the mirror actually adds to the blue content of the light, is confirmed in another set of readings given me, taken on the Expositron, which has a cell with a sharp peak in the blue. The readings are as follows:—

	Blue	Green	Red	Neutral
Solar mirror	15.5	15.4	14.6	6.4
White mirror	13.2	11.0	10.7	4.3

I have previously suggested that the solution to the problem is to be found in the possibility of the cobalt used in the glass fluorescing in the ultra-violet light from the lamp to produce visible light.

Some solution may be forthcoming from the investigations which Mr. New is making and which will involve correcting the readings shown above to allow for the sensitivity of the photo-cells, the transmission of the Reflectometer and Dufaycolor filters, and the sensitivity curves of the eye and of the panchromatic emulsion.

(*Curves of tests on previous page*)

PROBLEMS OF THE SCENIC ARTIST

Matching Backgrounds With Action

MOTION pictures call for so many varied treatments of interiors and exteriors, with realism a deciding factor in the production of pseudo-authentic backgrounds, that perfect co-ordination of the efforts of art director, cameraman and scenic artist is an essential. The cameraman must arrange his lighting to furnish the effects designed by the art director, but the scenic artist, in addition to the fundamental requirements of accuracy of drawing and perspective, must also be able to paint in tones and tints which will match up to the photographic tones of the real portions of the setting.

Two Notable Instances

This is well illustrated in that great picture, "The Petrified Forest," when fourteen artists painted some 26,000 sq. ft. of canvas for background effects, upon which the atmospheric realism of the picture depended.

The use of such scenic backing in this film was particularly outstanding. A tremendous panoramic sky drop was painted as a transparency and thus enabled the transition from day to evening to take place as and when required, an impossibility had it been necessary to depend upon a natural exterior.

A similar effect was used in "Three Smart Girls Grow Up," in which several sequences called for day and night effects with lighted windows showing in a building viewed from a balcony.

Previously, where such night scenes were required, different backings were used, but in these instances, by the use of Plus X stock, it was only necessary to block out, with black paint, the rear of the backing, leaving clear the slats seen as illuminated windows. Incidentally, these backings were painted in natural colours, in place of the usual black-and-white. Thus, by using low-key front lighting as normal on usual night effect settings, the lighted windows were obtained by the simple use of one or two broads behind the translucent parts of the backing. The windows could then be lighted or darkened by simply switching on or off the required lighting unit.

This simple trick was highly successful, even when, as happened several times in the film the players had to work quite close to the backing.

Fast Emulsion Demands

Recent experiments in the use of specially selected colours and tones which have been standardised, have radically altered the technique of the scenic artist who, owing to the employment of the newer fast emulsions, must now establish this tonal effect for photography through a filter in order to preserve correct photographic balance.

The standardisation of tones obviously aids the co-ordination of the efforts of all engaged on any large job and also provides a basis of reference. This enables the art director and chief scenic artist and cameraman to know exactly at what value the scene will photograph and arrange lighting accordingly.

An instance of the advantages of this system was afforded in the transformation scene of "The Music Went Round and Round." In this sequence a group of chorines danced under ordinary lighting conditions before a large background bearing a composite design. The cameraman, by using a red filter, first turned the chorines blonde with different dresses and background, then, by means of a blue filter, into darkies with another change of dresses and background.

Overcoming Difficulties

The effect is well known, of course, to expert technicians, for it has been employed for some years on the stage where the change is performed by means of the Samoiloff system of coloured lighting in place of red and blue filters. In the studio, however, this easy trick method has only been possible since the advent of the newer fast emulsions and even now the use of any pigment containing fluorescent substance will ruin the final photographic effect. For the motion picture method the colours in the overlapping design are obliterated or intensified by a special filter with a 49C transmission at one end, and a 29F at the other separated by a clear glass division. Photographic tests verified the actinic qualities of the colours used and the work simplified by the standardised colours could be continually studied through filters for any errors of design.

The scenic artist carries out highly important work, which is apt to be forgotten, although he is the cameraman's greatest assistant, and is a highly important member of the production unit.

PATENTS AND TRADE MARKS

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. Rayner & Co., Patent Agents, of Bank Chambers, 29, Southampton Buildings, London, W.C.2, who will give free advice to readers mentioning this paper.

RECENT BRITISH PATENTS APPLICATIONS & SPECIFICATIONS

These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, price 1s. weekly (annual subscription, £2 10s.).

Applications.

10772.—J. Harwood. Production of animated pictorial images. April 6.

11035.—Opticolor Akt.-Ges. Multi-zone colour filters. April 11.

11036.—Opticolor Akt.-Ges. Multizone colour filters. (Cognate with 11035.) April 11.

11088.—P. Podolier. Method, etc., for the copying of films. April 12.

11390.—K. Daniel. Devices for connecting film ends. April 13.

11748.—F. W. Donisthorpe. Colour kinematography. April 19.

11831, 11832.—A. G. Hillman and G. H. Johnson. Production of kinematographic effects in colour, etc. April 19.

11344.—L. Moen. Photographic material for colour photography, etc. April 14.

11343.—L. Moen and A. G. Tull. Photographic multi-layer material for colour photography, etc. April 14.

12320.—Askania-Werke Akt.-Ges. Kinematographic apparatus. April 24.

12394.—Ensign, Ltd., and A. H. Rainbird. Binding of lantern slides. April 25.

12082.—Radio Corporation of America. Film phonographs. April 21.

11.853.—G. W. Walton. Optical projection screens. April 20.

12569.—C. Zeiss (firm of). Electrode feeding mechanisms for arc-lamps. April 26.

13172.—J. C. A. Baldwin. Electrically controlled organs. May 3.

13210.—C. F. Mendez. Method, etc., of producing stereoscopic pictures. May 3.

12675.—Radio Corporation of America. Film-identifying apparatus. April 27.

13088.—S. Simons. Methods of transferring colour emulsion images from film backings, etc. May 2.

Specifications

503,222.—F. R. Tate (Colortone Corporation). Light-dividing prism systems for colour photography or the like.

503,318.—W. W. Groves (I.G. Farbenindustrie Akt.-Ges.).—Producing photographic colour pictures.

503,381.—Kodak, Ltd. Sound heads for optical sound-reproducing apparatus.

503,752.—Kodak, Ltd. Colour photography.

503,597.—D. Tuck and A. T. Stickland. Colour photography.

503,600.—C. O. Browne. Optical-projection apparatus.

503,832.—I. G. Farbenindustrie Akt.-Ges. Production of kinematograph multi-colour pictures.

503,909.—I. G. Farbenindustrie Akt.-Ges. Apparatus for projecting colour films.

503,960.—R. M. Allardyce. Spools for kinematograph films.

504,193.—S. Kermode. Theatres, lecture halls and like buildings.

504,152.—Chronostereoscopic. Method, apparatus and installation of projectors for relief kinematography.

504,327.—K. Daniel. Method of duplicating band sound records produced by the needle sound-recording method. (Cognate Application, 18702/38.)

Printed copies of the full Published Specifications may be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, at the uniform price of 1s. each.

TITLE CARDS BY NEW PROCESS

Continued from column 2

nary typewriter, which affords an identical space to any character, whether it be wide or narrow, the space given to each of them by "Photomut" varies according to its size, so that the titles made therewith are in no way different from those rendered by the printing press.

The apparatus has already been installed in several Continental laboratories, where it is reported to work wholly satisfactorily.

WESTINGHOUSE REPRENTATIVE IN THE NORTH

We have been informed by Westinghouse Brake and Signal Co., Ltd., of 82, York Way, King's Cross, London, N.1, that their Northern representative for Westinghouse metal rectifiers, W. E. Wilkins, B.Sc., A.M.I.E.E., has changed his address to Agden Lane Farm, Agden, Lymm, Warrington. Lymm 516

BIRMINGHAM GUILD MEETING

There was a good attendance at the May meeting of the Birmingham Branch of the Projectionists' Guild, at the branch headquarters, on Sunday week. "Jack" Bryant presided, and arrangements were made for a visit to Blackpool for an inspection of the exhibition held in connection with the C.E.A. conference. This will take place on Sunday, June 25, when the majority of members who are not on duty will make the journey.

At the next meeting of the branch, on June 11, J. Ellerslie, chief operator at the Atlas Cinema, Stechford, will address his fellow members on "The Theory of A.C."

PHILIPS LAMPS' NEW ADDRESS

Philips Lamps, Ltd., has vacated its offices in Charing Cross Road and now occupies a new eight-storey building at the northern end of Shaftesbury Avenue.

The new address is Philips Lamps, Ltd., Century House, Shaftesbury Avenue, London, W.C.2. 'Phone: Gerrard 7[illegible].

Syd Palmer, as he appears in MUSIC HALL PARADE (Butcher's)

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING JUNE 8

Date.		Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
LONDON							
Thur., June	1	8.30 p.m.	Cambridge	Music Hall Parade; Sandy Steps Out.	Butcher's	———	—
Fri., ,,	2	11.0 a.m.	Own Theatre	The Ugly Duckling; Donald's Cousin Gus; Donald's Penguin	———	———	—
,, ,,	2	6.30 p.m.	Cambridge	It's a Wonderful World	M-G-M	James Stewart	—
,, ,,	2	3 p.m.	G.B. Theatre	Sing, Singer, Sing; Animals in Wonderland.	International Film Renters.	Paul Lukas	—
Mon., ,,	5	3 p.m.	Cambridge	Among Those Present; Golden Ghost.	A.B.F.D.	———	—
,, ,,	5	8.30 p.m.	Cambridge	There Ain't No Justice; Speed the Plough.	A.B.F.D.	Jimmy Hanley	—
,, ,,	5	8.50 p.m.	London Pavilion	Double Crime in the Maginot Line	United Artists	———	—
Tues., ,,	6	8.30 p.m.	Cambridge	The Good Old Days	First National	Max Miller	—
Wed., ,,	7	3 p.m.	Cambridge	The Terror of Tiny Town; The River of Death.	A.B.F.D.	———	—
,, ,,	7	8.30 p.m.	Cambridge	The Four Just Men; Sea Lights	A.B.F.D.	———	—
Thur., ,,	8	6.30 p.m.	Cambridge	Tell No Tales	M-G-M	———	—
Tues., ,,	13	3 p.m.	Cambridge	The Man Who Dared; Count Me Out; Jimmy Dorsey and Orch.	Warner	———	—
Wed., ,,	14	8.30 p.m.	Cambridge	Juarez; It's an Ill Wind	Warner	———	—
BELFAST							
Wed., June	7	10.45 a.m.	Classic	Union Pacific	Paramount	Joel McCrea	U
Thurs., ,,	8	10.45 a.m.	Own Theatre	Invitation to Happiness	Paramount	Fred MacMurray	A
BIRMINGHAM							
Tues., June	6	10.30 a.m.	Scala	It's a Wonderful World	M-G-M	James Stewart	—
,, ,,	6	10.15 a.m.	Paramount	Invitation to Happiness	Paramount	Fred MacMurray	A
Wed., ,,	7	10.30 a.m.	Scala	Music Hall Parade	Butcher's	———	—
CARDIFF							
Fri., June	2	11 a.m.	Empire	It's a Wonderful World	M-G-M	James Stewart	—
,, ,,	2	11 a.m.	Park Hall	Music Hall Parade	Butcher's	———	—
,, ,,	2	11 a.m.	Odeon	Torchy Runs for Mayor	Warner	Glenda Farrell	—
Tues., ,,	6	11 a.m.	Empire	There Ain't No Justice	A.B.F.D.	Jimmy Hanley	—
,, ,,	6	11 a.m.	Park Hall	Rose of Washington Square	20th Century-Fox	Tyrone Power	—
,, ,,	6	11 a.m.	Capitol	Invitation to Happiness	Paramount	Fred MacMurray	A
Wed., ,,	7	11 a.m.	Odeon	Among Those Present	A.B.F.D.	———	—
Thur., ,,	8	11 a.m.	Odeon	The Terror of Tiny Town	A.B.F.D.	———	—
GLASGOW							
Fri., June	2	11 a.m.	La Scala	Music Hall Parade	Butcher's	———	—
,, ,,	2	10.45 a.m.	Picture House	Rose of Washington Square	20th Century-Fox	Tyrone Power	—
Wed., ,,	7	10.45 a.m.	Regent	It's a Wonderful World	M-G-M	James Stewart	—
,, ,,	7	10.45 a.m.	La Scala	There Ain't No Justice	A.B.F.D.	Jimmy Hanley	—
LEEDS							
Fri., June	2	11 a.m.	Tower	Music Hall Parade	Butcher's	———	—
,, ,,	2	10.30 a.m.	Tatler	Two Days to Live	Anglo-American	Richard Goolden	U
,, ,,	2	10.30 a.m.	Tatler	Trouble for Two	Anglo-American	Anthony Hulme	U
,, ,,	2	11 a.m.	Paramount	Grand Jury Secrets	Paramount	John Howard	—
Tues., ,,	6	11 a.m.	Tower	The Return of the 'Cisco Kid	20th Century-Fox	Warner Baxter	—
,, ,,	6	11 a.m.	Paramount	Invitation to Happiness	Paramount	Fred MacMurray	A
,, ,,	6	11 a.m.	Scala	It's a Wonderful World	M-G-M	James Stewart	—
LIVERPOOL							
Tues., June	6	10.45 a.m.	Forum	Music Hall Parade	Butcher's	———	—
,, ,,	6	11 a.m. and 3 p.m.	Own Theatre	The Return of the 'Cisco Kid	20th Century-Fox	Warner Baxter	—
,, ,,	6	10.30 a.m.	Paramount	Invitation to Happiness	Paramount	Fred MacMurray	A
Wed., ,,	7	11 a.m. and 3 p.m.	Own Theatre	The Jones Family in Hollywood	20th Century-Fox	Jed Prouty	—
Thur., ,,	8	11 a.m. and 3 p.m.	Own Theatre	Rose of Washington Square	20th Century-Fox	Tyrone Power	—
MANCHESTER							
Tues., June	6	11 a.m.	Theatre Royal	Music Hall Parade	Butcher's	———	—
,, ,,	6	11 a.m.	Deansgate	The Jones Family in Hollywood	20th Century-Fox	Jed Prouty	—
,, ,,	6	10.45 a.m.	Paramount	Invitation to Happiness	Paramount	Fred MacMurray	A
Wed., ,,	7	10.45 a.m.	Gaumont	It's a Wonderful World	M-G-M	James Stewart	—
,, ,,	7	10.45 a.m.	Deansgate	Among Those Present	A.B.F.D.	———	—
NEWCASTLE							
Fri., June	2	10.45 a.m.	Grainger	It's a Wonderful World	M-G-M	James Stewart	—
,, ,,	2	10.45 a.m.	Essoldo	Music Hall Parade	Butcher's	———	—
,, ,,	2	10.45 a.m., 3 p.m. and 7 p.m.	Own Theatre	The Return of the 'Cisco Kid	20th Century-Fox	Warner Baxter	—
Tues., ,,	6	10.45. a.m., 3 p.m. and 7 p.m.	Own Theatre	Rose of Washington Square	20th Century-Fox	Tyrone Power	—
,, ,,	6	10.30 a.m.	Paramount	Invitation to Happiness	Paramount	Fred MacMurray	A
NOTTINGHAM							
Fri., June	2	11 a.m.	Scala	It's a Wonderful World	M-G-M	James Stewart	—
,, ,,	2	10.30 a.m.	Ritz	Union Pacific	Paramount	Joel McCrea	U
Tues., ,,	6	10.30 a.m.	News House	The Lady's From Kentucky	Paramount	George Raft	U
Wed., ,,	7	10.30 a.m.	News House	Grand Jury Secrets	Paramount	John Howard	A
SHEFFIELD							
Fri., June	2	10.45 a.m.	Union St. P.H.	Back Door to Heaven	Paramount	Wallace Ford	A
,, ,,	2	11 a.m.	Cinema House	21 Days	Columbia	———	—
,, ,,	2	11 a.m.	Central P.H.	The Return of the 'Cisco Kid	20th Century-Fox	Warner Baxter	—
Tues., ,,	6	11 a.m.	Central P.H.	It's a Wonderful World	M-G-M	James Stewart	—
,, ,,	6	11 a.m.	Union St. P.H.	Music Hall Parade	Butcher's	———	—
,, ,,	6	10.45 a.m.	Cinema House	Grand Jury Secrets	Paramount	John Howard	A
Wed., ,,	7	10.45 a.m.	Central P. H.	Invitation to Happiness	Paramount	Fred MacMurray	A
,, ,,	7	11 a.m.	Union St. P.H.	Blondie Meets the Boss	Columbia	———	—

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CAPITAL.—London Financial House of standing invites SOUND PROPOSITIONS. Established Businesses and schemes. Limited company formation.—PRINCIPALS, write, J., Box 586, Kinematograph Weekly.

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BOOKS ON SOUND

PROJECTING SOUND PICTURES. By Aaron Nadell. A Practical Text Book for Projectionists and Managers. First Edition (1933). Price 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

MOTION PICTURES WITH SOUND. By James R. Cameron, with Introduction by William Fox (President of Fox Film Corporation). Contains nothing but "Sound Picture" information, 400 pages. Over 150 illustrations. (1929.) Price 25s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

TALKING PICTURES. By Bernard Brown, B.Sc. Contains full details of production and projection of talking films and the installation of plant; expert advice for the operator and manager, and authoritative information on studio and theatre acoustics. Second Edition. (1932.) Price 13s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

SOUND MOTION PICTURE RECORDING AND REPRODUCING. By James R. Cameron. A new book of 320 pages and about 200 photographs and diagrams, covering the making and showing of sound motion pictures from the time the script is handed the director to the actual showing of the picture in the theatre. Covers Recording, Monitoring, Editing, Re-recording, Optical Printing, Recording Equipment, etc., etc. Reproducing, Equipment necessary for same. The book is right up to the minute, covering W.E. Mirrophonic, RCA new High Fidelity—Ultra-Violet Recording and Reproducing, Magnetic Recording, etc. Second Edition. New size—new data—new type. Completely revised (July, 1937). Price £1 11s. 6d. post free from Odhams Press Ltd., Technical Book Dept., 85/93, Long Acre, London W.C.2.

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